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S T O W E:
A
D E S C R I P T I O N
O F T H E
HOUSE and GARDENS

Of the Most Noble and Puissant PRINCE,
GEORGE GRENVILLE NUGENT TEMPLE,
Marquis of BUCKINGHAM,
EARL TEMPLE,
Viscount and Baron COBHAM,
Knight Companion of the Most Noble Order of the Garter,
One of the four Tellers of his Majesty's Exchequer,
Lord Lieutenant and Custos Rotulorum of the County of
BUCKINGHAM,
Colonel of the Militia for the said County;
One of his Majesty's Most Honourable Privy Council,
And Lord Lieutenant General, and General Governor of the
Kingdom of IRELAND.

A NEW EDITION,
*With all the Alterations and Improvements that have been
made therein, to the present Time.*
Embellished with a General Plan of the GARDENS, and also
a separate Plan of the HOUSE, and of each BUILDING,
with Perspective Views of the same.

Where Order in Variety we see,
And where, tho' all Things differ, all agree,—
Nature shall join you, Time shall make it grow,
A Work to wonder at,—perhaps a STOWE. POPE.

BUCKINGHAM,
Printed and Sold by B. SEELEY,
Sold also by G. G. J. and J. ROBINSON, Pater-noster Row, LONDON;
and T. HODGKINSON, at the New Inn at STOWE.

1788.

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T O
The Most Noble
The MARQUIS of BUCKINGHAM:

T H I S
DESCRIPTION
Of his LORDSHIP'S
HOUSE and GARDENS

A T
S T O W E,

Is most humbly Dedicated,

By his LORDSHIP'S

Obliged and most obedient

humble Servant,

B. Seeley.

A LIST of the PRINTS,

Drawn in Perspective by B. SEELEY.

The Corinthian Arch.	The Shell Bridge.
One of the Pavillions at the Entrance.	The Temple of British Worthies.
The Shepherd's Cove.	A Gate-way, by Leoni.
An artificial Piece of Ruins.	The Cold Bath.
The Temple dedicated to Venus.	The Grotto.
One of the Lodges.	The Temple of Concord and Victory.
One of the Pavillions at the Entrance to the Park.	Capt. Grenville's Monument.
The Gate-way to the Park.	The Ladies Temple.
The Temple of Bacchus.	The Fane of Pastoral Poetry.
Nelson's Seat.	The Castle.
The South and North Fronts of the House.	An Obelisk to the Memory of General Wolfe.
Dido's Cave.	Lord Cobham's Pillar.
The Rotundo.	The Gothic Temple.
King George II, } on Columns.	The Palladian Bridge.
Queen Caroline, }	The Temple of Friendship.
A Gate-way, by Kent.	The Pebble Alcove.
A Doric Arch.	Congreve's Monument.
A Ruin.	An EQUESTRIAN Statue of George I.
The Temple of Ancient Virtue.	

A General PLAN of the GARDENS.

Also a PLAN of the House and Offices, and PLANS of the Buildings in the Gardens.

	s.	d.
The Description of the House and Gardens, Price —	1	0
Ditto—with the Plan of the Gardens — — —	1	6
Ditto—with the Plan of the Gardens, and View of the House, — — — — — }	2	0
Ditto—with all the Plans and Views, in Boards, —	4	0
Ditto—Bound and Gilt	5	0

To the late EARL TEMPLE,

On GARDENING.

BY commerce, Albion, and by arms refin'd,
Sought for the charms of Art and Nature join'd ;
Along the banks of her own Thames she stray'd,
Where the gay sisters of the waters play'd ;
In many a soft meander wildly rov'd,
And grac'd the meadows which their stream improv'd.
She mark'd romantic Windsor's warlike pride,
To Learning's peaceful seat so near ally'd ;
Where TEMPLE's bosom early sigh'd for praise,
Struck with th' inspiring fame of ancient days ;
She came where silver Thames and Isis bright,
Their friendly treasures in one stream unite :
Where princes, prelates, fir'd with patriot views,
By gen'rous gifts invited ev'ry muse ;
Where ev'ry muse her grateful tribute brought,
And Virtue practis'd what sound Learning taught ;
At length her longing eyes and hallow'd feet
Reach'd verdant STOWE's magnificent retreat,
Where fame and truth had promis'd, she should find
Scenes to improve and please her curious mind ;
Each step invention, elegance display'd,
Such, as when Churchill woes the Aonian maid,
And joins in easy graceful negligence,
Th' harmonious powers of verse, with sterling sense ;
Such, as when Poussin's or Albano's hand,
On glowing canvass the rich landscape plann'd,

And

And classic genius strove, by mimic art,
Thro' the admiring eye to reach the heart.

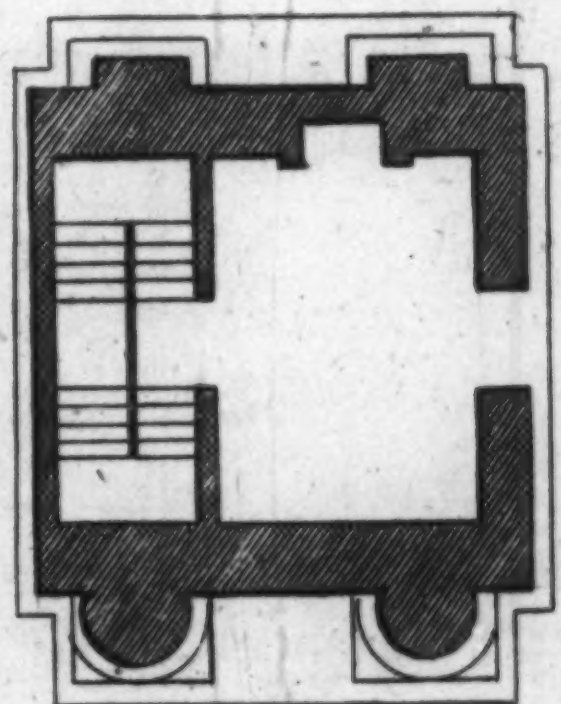
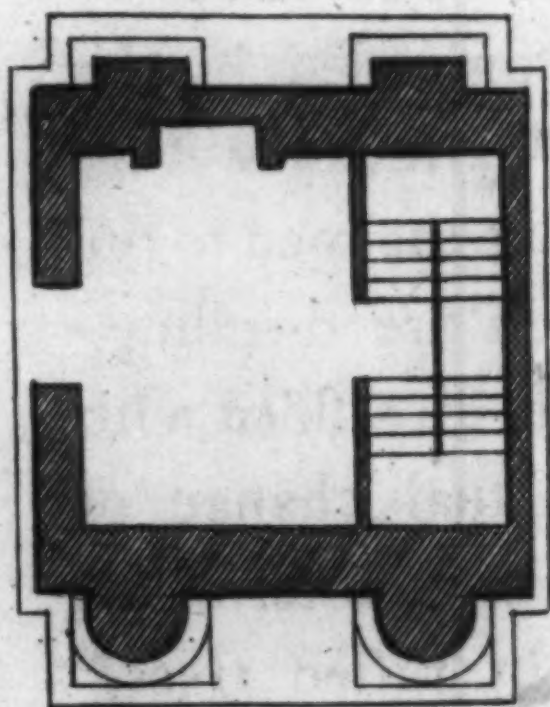
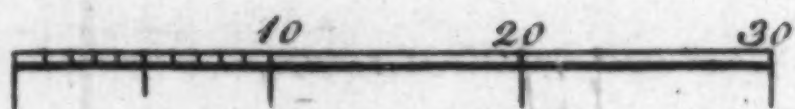
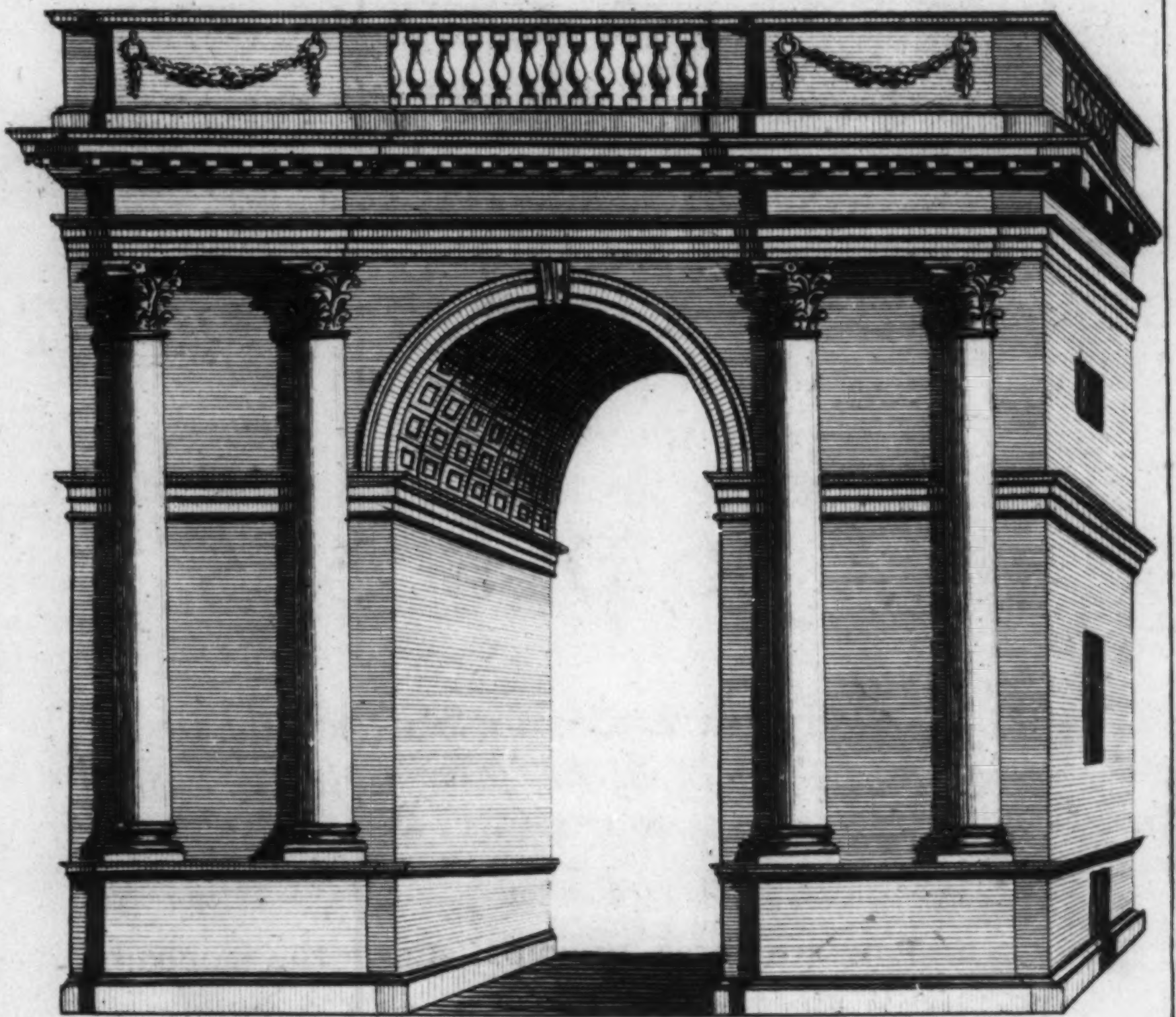
Amidst the wonders of each striking scene,
High on the summit of a sloping green
A solemn Temple, in proportion true,
Magnificently simple, courts the view ;
Concord and *Victory* with pride proclaim
This mansion sacred to Britannia's fame,
Whose form * majestic from all hands receives
The various product ev'ry region gives,
Pleas'd at her feet their choicest gifts to lay,
And homage to her power superiour pay ;
The sculptur'd walls her glories past declare,
In proud memorials † of successful war ;
No factious sacrifice to France and Spain
These consecrated trophies can profane ;
For Public ‡ Liberty her awful seat
Here fixing, here protects her last retreat ;
Where to the great and good in every shade,
The fragrant tribute of just praise is paid ;
Where the prime beauties, form'd by nature's hand
Throughout her works in every distant land,
Transplanted, flourish in their native ease,
And, as by magic charm collected, please——
Here the fair queen of this heroic isle,
Imperial Albion, with a gracious smile
Confess'd, the lovely nature saw, at last,
Unite with art, and both improve by taste.

* The Alto Relievo in the Pediment.

† The Medallions of the Victories.

‡ The Statue of Public Liberty placed in the middle niche of the Temple.





The Corinthian Arch.

B. Seeley delin.

G. L. Smith Sculp.

A
D E S C R I P T I O N
O F T H E
G A R D E N S.

IN the road from *London* to *Stowe* are the towns of *Uxbridge*, *Chalfont*, *Amersham*, *Great Missenden*, *Wendover*, *Aylesbury*, *Winslow*, and *Buckingham*, which last is distant from *London* 57, from *Oxford* 25 miles.—Here are three principal inns, the *Cobham Arms*, the *White Hart*, and the *George*; a strait gravel road, of two miles in length, leads from *Buckingham* to a large *Corinthian Arch* or *Gate-way*, 60 feet high, and 60 feet wide, decorated on each side with a large *Milliary column*, from whence appears the garden front of his *Lordship's house*, proudly standing on the summit of a verdant hill, and encompassed by the garden and park.—From this arch, by the *New Inn*, you descend to the garden entrance; but the road to the *House* leads through the arch, in which are dwelling-rooms for the keeper, and is beautifully diversified with hill, valley, lawn, river, and a perpetual change of scene arising from the numerous buildings intermixed with wood, and “bosomed high in tufted trees,” which strike the eye with a most picturesque and ever varying magnificence.

At

At the south entrance of the Gardens are two Pavilions supported by Doric pillars, originally designed by *Kent*, and altered by Signor *Borra*, Architect to the King of *Sardinia*.

Here you have a view, very striking at first entrance, of the House, crowning the brow of the opposite hill, and rising from the woods which bound the two extremities of it; and of the two rivers on the right-hand meeting in one stream, which run into a kind of bay. The beautiful disposition of the lawns, trees, and buildings at a distance, gives a kind of earnest of what our expectation is raised to.

Turning to the left-hand you descend to

Artificial Ruins, of a Temple of two River-Gods,

covered with evergreens, and adorned with the Statues of Fauns, Satyrs, and River-Gods; a beautiful Cascade of three sheets of water falls from a River above into the Lake.

The Shepherd's Cove,

Designed by *Kent*, and executed in rough un-hewn stone,

is seated on a rising wood, on the banks of the Lake; on the walls of it is engraved the following monumental inscription;

To the memory

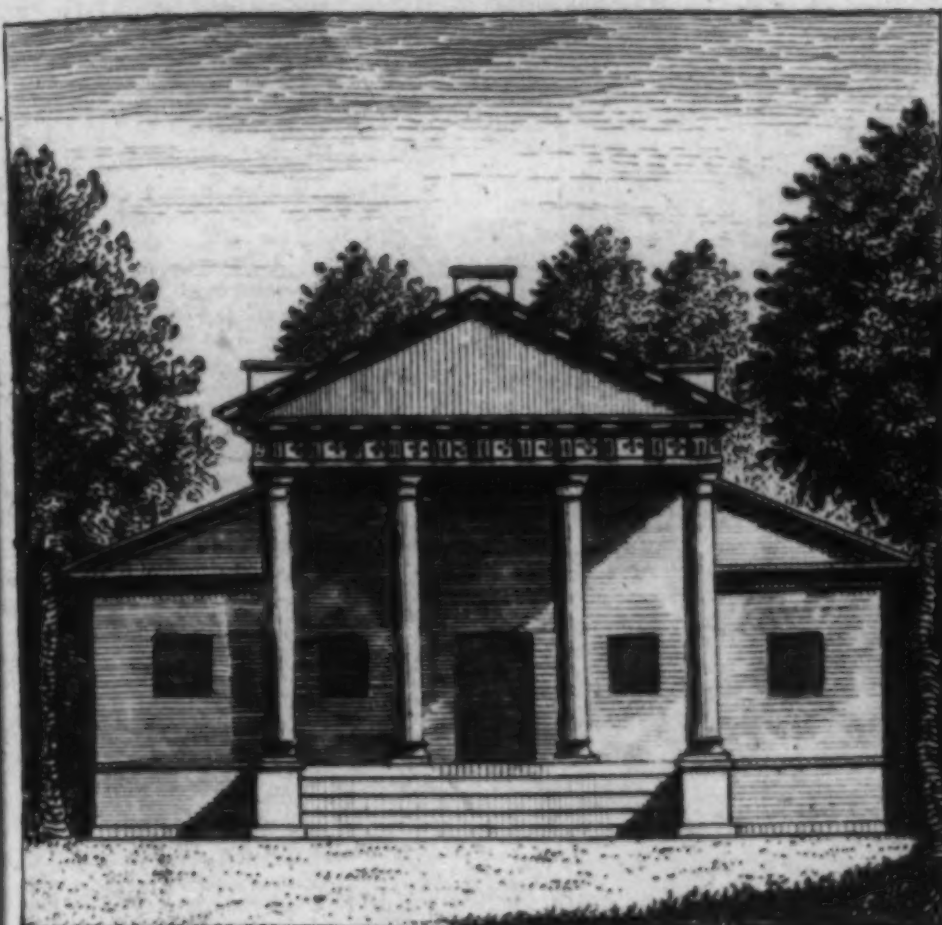
of

SIGNOR FIDO,

an Italian of good extraction;

who came into *England*,

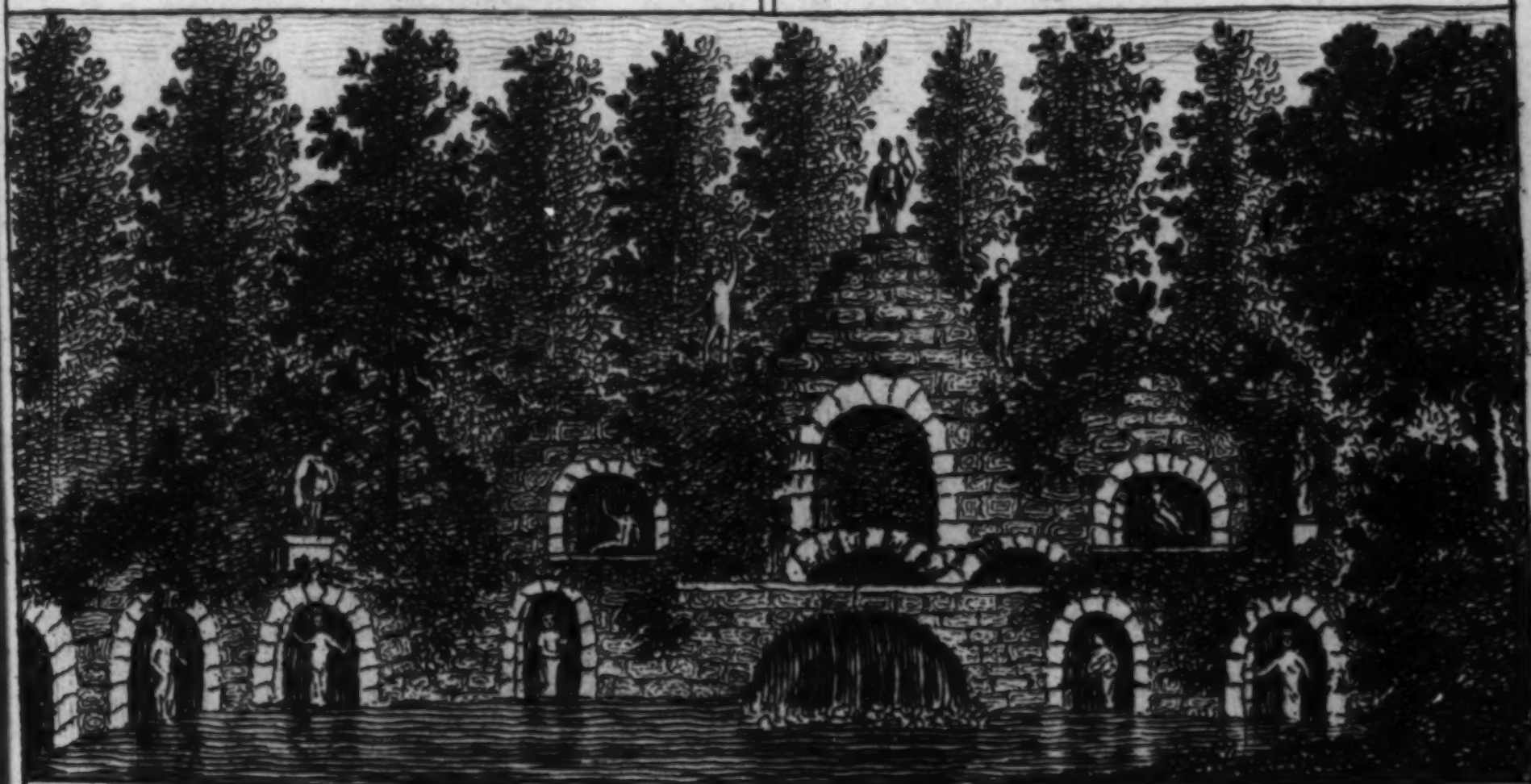
not



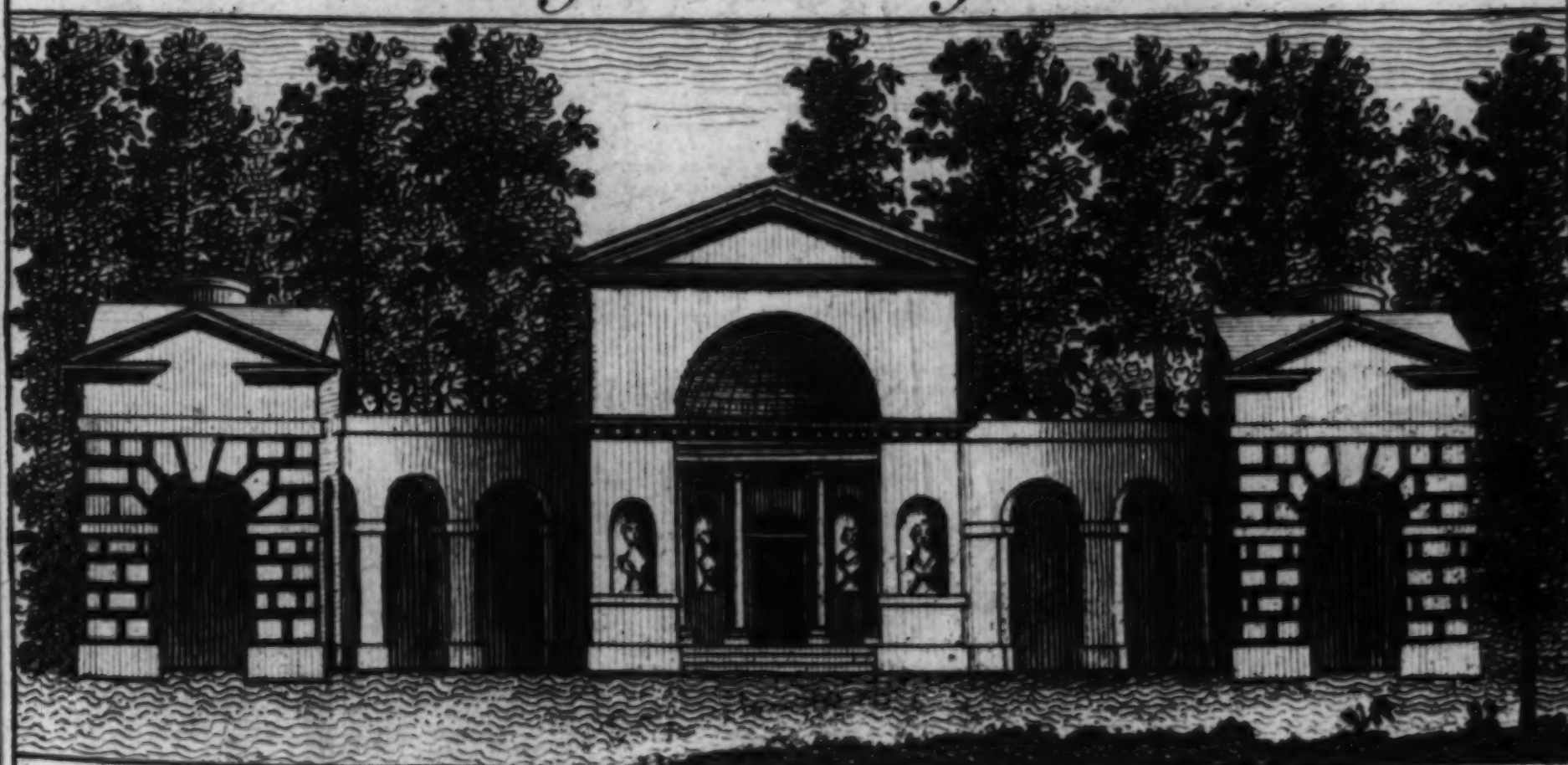
*One of the Pavilions
at the Entrance.*



The Shepherds Cove.



An Artificial Piece of Ruins.



The Temple dedicated to Venus.



not to bite us, like most of his countrymen,
but to gain an honest livelihood.

He hunted not after Fame,
yet acquired it;
regardless of the praise of his friends,
but most sensible to their love.

Tho' he liv'd amongst the great,
he neither learn'd nor flatter'd any vice.

He was no bigot,
tho' he doubted of none of the 39 articles:

And, if to follow nature,
and to respect the laws of society,

be philosophy,
he was a perfect philosopher;

a faithful friend,

an agreeable companion,

a loving husband,

distinguish'd by a numerous offspring,
all which he liv'd to see take good courses.

In his old age he retir'd
to the house of a Clergyman in the country,
where he finished his earthly race,
And died an honour and an example to the whole species.

Reader,

This stone is guiltless of flattery,

for he to whom it is inscrib'd

was not a Man,

but a

GREYHOUND.

The Temple dedicated to VENUS,
is a square building connected by circular arcades to a
pavillion at each extremity; the fronts of these pavil-
B lions

lions are rusticated :—the centre is marked by a large circular recess in which the door is placed ; it is decorated with Ionic columns, and over the entrance is this inscription :

V E N E R I H O R T E N S I.

The inside is adorned with paintings, by Mr. *Sclater*, taken from *Spenser's FAIRY QUEEN*.—The lady is the fair *Hellinore*, who having left a disagreeable husband, and wandering in the woods, was met by the polite set of gentry she is dancing with : she likes their manner of life, and resolves to enjoy it with them. Her old spouse *Malbecco* is inconsolable for his loss ; he wanders many days in search of her, and at length finds her (you see him at a distance peeping from behind a tree) revelling with a beastly herd of satyrs. When the evening comes on, he follows the company to their retirement, takes a commodious stand, and to his great torment sees every thing that passes among them. After they were all laid asleep, he creeps gently to his lady, and you see him in the other painting offering to be reconciled to her again, if she will return back with him. But *Hellinore* threatens to awake the Satyrs, and get him severely handled if he does not immediately leave her. Upon which the poor useless old man is obliged to fly, and soon after runs distracted.—See Book III. of the *Fairy Queen*, Canto 10. The pannel in the cieling is adorned with a naked *Venus*. Upon the frize is the following motto from *Catullus* :

Nunc amet qui nondum amavit ;

Quique amavit, nunc amet.

Let him love now, who never lov'd before :

Let him who always lov'd, now love the more.

This building was designed and executed by *Kent*.

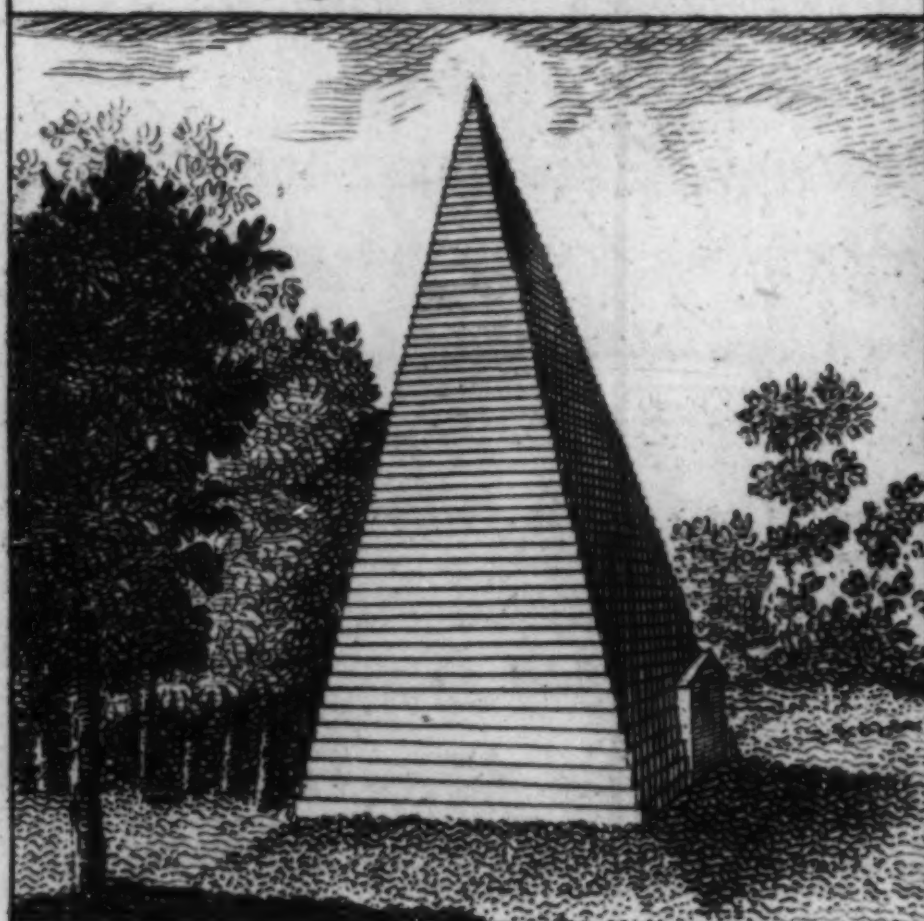




One of the Lodges.



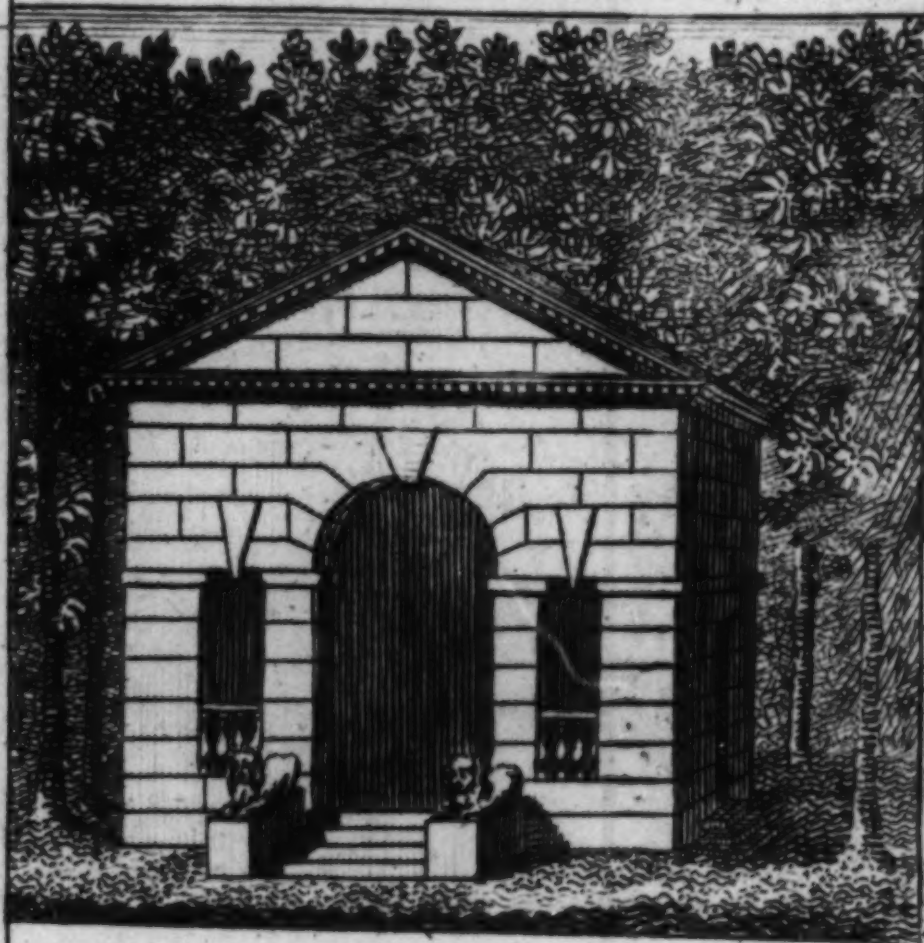
*One of the Pavillions
at the Entrance to the Park.*



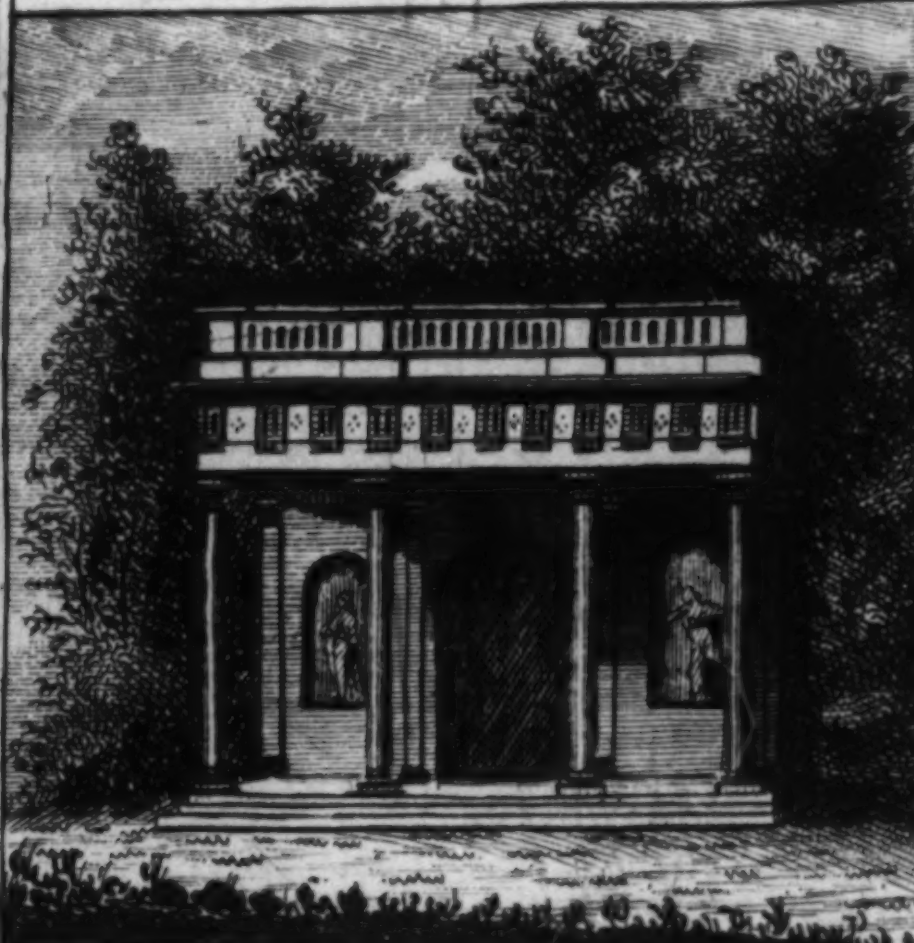
An Egyptian Pyramid.



St. Augustine's Cave.



The Temple of Bacchus.



Nelson's Seat.

The late QUEEN'S Statue

is erected on four Ionic columns.—On the pedestal is this inscription :

DIVÆ CAROLINÆ,
To the Divine CAROLINE.

Two Pavillions,

Designed by *Vanbrugh*, and altered by *Borra*.

One of them is made use of as a dwelling-house; the other stands in the garden.—From hence there is a noble view of a Bridge, with a fine serpentine river.

Upon the brow of the opposite hill is the Gate-way through which the *London* and *Oxford* road leads into the Park to the House.—The Gate-way was designed by *Kent*, but it has been altered and extended by Signor *Valdrè*.—The entrance is strikingly magnificent.

Back'd by the Temple Wood, there is

The Temple of BACCHUS,

a stucco'd building of Sir *John Vanbrugh*'s design, the inside adorned with the revels of *Bacchus*, painted by *Nollikins*.—This building commands a view cross the Lake, and a beautiful prospect over the country.

NELSON'S Seat,

With a Doric portico.

In it are the following inscriptions describing the Paintings.

ON THE RIGHT-HAND.

*Ultra Euphratem & Tigrim
usque ad oceanum propagatâ ditione*

B 2

Orbis

*Orbis terrarum imperium Romæ adsignat optimus princeps,
Cui super advolat Victoria,
laurigerum fertum hinc inde
utrâque manu extendens,
comitantibus Pietate & Abundantiâ.
In arcu Constantini.*

Having extended his power beyond the Euphrates and Tigris,
as far as the Ocean,
this most potent Prince
assigns the Empire of the World to Rome:
over whom Victory flies,
waving a laurel crown,
accompanied with Piety and Plenty,
Upon Constantine's Arch.

ON THE LEFT.

*Post obitum L. Veri,
in imperio cum Marco consortis,
Roma
integram orbis terrarum
potestatem ei & in eo contulit.*

In Capitolio.

After the death of Lucius Verus,
Partner in the Empire with Marcus,
Rome
conferr'd on him
the Empire of the World.

In the Capitol.

Opposite the North front of the House, is
The *Equestrian* Statue of King GEORGE I.
In Armour, with this inscription:

In

*In medio mihi Cæsar erit,
Et viridi in campo signum de marmore ponam.*

COBHAM.

Imperial Cæsar's Statue I will place,
Full in the centre on the verdant grafs.

To this Front there is an Ionic portico, two circular corridors with 28 Ionic columns on a side, walls ornamented with niches and pilasters, four Gate-ways into the courts, two by Signor *Valdrè*, two by *Kent*, and two into the Gardens by *Leoni*.

Opposite the South Front is a grand parterre, where you have a distant view of many beautiful objects in the garden, and a fine prospect over the country.

On the right-hand of this parterre, is her Ladyship's MENAGERIE, on the left, a SHRUBBERY.

The Statue of his late Majesty,

erected on a Corinthian pillar, with this inscription:

*Crevere Vires, Famaque & Imperi
Porrecta Majestas ad ortum
Solis ab Hesperio Cubili
Custode rerum Cæsare—*

GEORGIO AUGUSTO.

Under the care of Cæsar's scepter'd hand,
With strength and fame increas'd, this favour'd land
The majesty of her vast Empire spread,
From the Sun rising to his Western bed.

On

On her Royal Highness the Princess AMELIA'S
Arrival at STOWE.

By the late Countess TEMPLE.

Apollo * and his tuneful maids,
Who range their lov'd Aonian glades,
Forsook the Heliconian spring,
To hail the Daughter of a King.
Fond Eccho shew'd them where to try
The sweetest powers of melody,
Close by the image of her fire,
Apollo touch'd the sounding lyre.
I saw the awful statue † smile,
The guardian of this happy isle,
When regal state with freedom strove,
Which most should gain the others love !
Mild he survey'd the pleasing scene,
And thus address'd his much lov'd Queen,
Whose sculptur'd ‡ form majestic stood,
The glory of the neighb'ring wood ;
“ Soft partner of my happiest days,
“ Grac'd with a grateful people's praise,
“ The joyful hour approaches near,
“ Which brings our fav'rite Daughter here ;
“ She will revere the hallow'd ground,
“ Where Ancient § Virtue's dome is found,
“ And view the shrine with heart-felt pride,
“ Where English worthies still preside ;

* The Statue of APOLLO and the MUSES.

† The Statue of King GEORGE II.

‡ The Statue of Queen CAROLINE.

§ The Temple of ANCIENT VIRTUE.

“ Where

" Where every virtue stands confest,
 " Just emblem of her gen'rous breast;
 " Nor will her recollection fail,
 " In Vict'ry's || consecrated vale,
 " To glory in the Brunswick name;
 " For there the trophies † of my fame
 " Remain unfullied yet."—The rest
 A sigh and rising tear suppress'd.

Apollo sooth'd the mournful King;
 He tun'd to joy the golden string;
 Then sung of royal EMILY,
 When light'ning darts from either eye,
 And spirit in her meaning face
 Adds dignity and sense to grace;
 Or, when compassion melts her mind,
 In tenderness to human kind,
 And her rich bounty copious flows,
 In streams, as various as their woes;
 Or, when amidst the circling great,
 She graceful moves in royal state,
 Dispensing round, with judgment true,
 Honour to all where honour's due:
 Or, when she condescends to stand
 The first in friendship's spotless band,
 Preferring to the Courtier's art
 Truth and simplicity of heart!
 In air th' enchanting music floats,
 The Zeyhyrs catch the varied notes,

|| The Temple of CONCORD and VICTORY.

† Medallions of the Victories gained in the War of 1755, placed round the Temple.

And

And bear to heav'n th' enraptur'd lays,
Fraught with AMELIA's flowing praise.

The Mother heard th' applauding choir,
Her breast extatic transports fire ;
As on the day her martial son,
Culloden's glorious triumph won :
When lo! upon the flow'ry green
Her darling EMILY is seen ;
What hand can paint the glowing cheek,
The beating heart, the looks that speak ?
What but APOLLO's lyre express
The full, maternal tenderness.

Thus, flush'd with pride and ardent love,
LATONA views her twins from JOVE ;
Conscious, she on the Delian earth
To two Divinities gave birth.

D I D O ' s Cave,

With these inscriptions :

ON THE OUTSIDE.

*Hanc Speluncam à Johanne Vanbrugh, Equite, designatam
illius memoriæ sacram esse voluit Cobham.*

This Cave designed by Sir John Vanbrugh, is conse-
crated to his memory by Cobham.

IN THE INSIDE.

*Speluncam Dido, dux & Trojanus eandem
Deveniunt——*

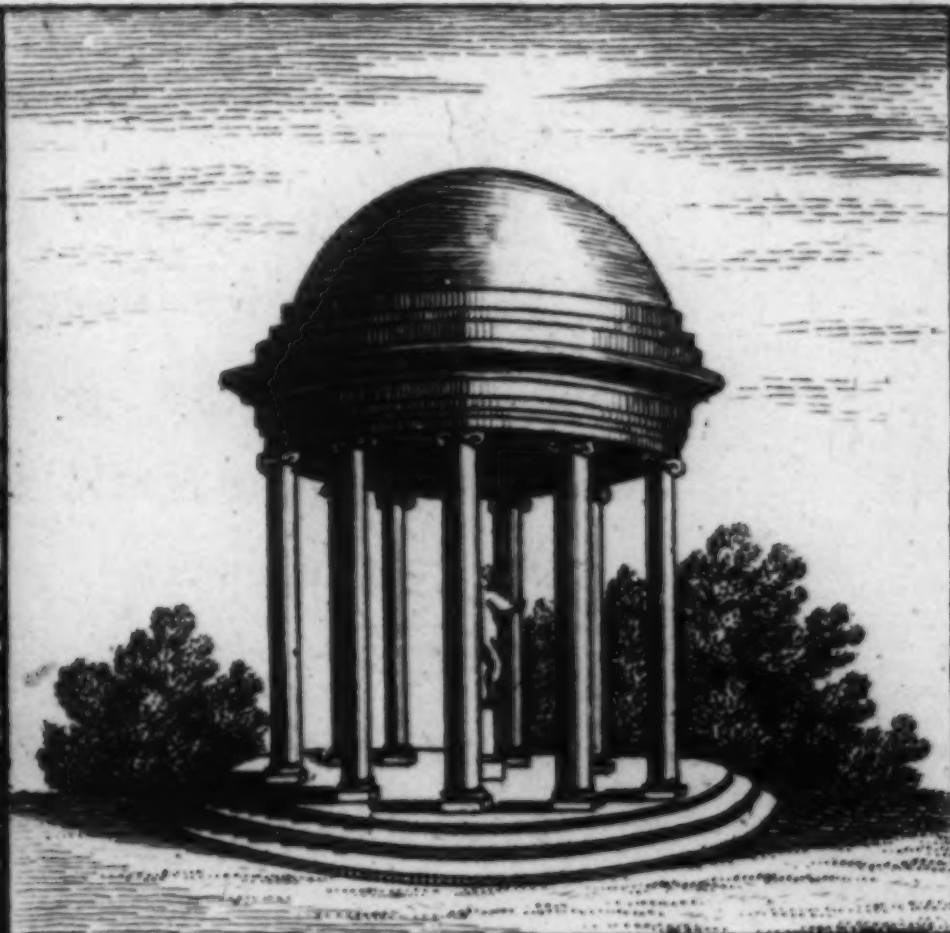
VIRG.

Repairing to the same dark cave are seen
The Trojan hero, and the Tyrian Queen.

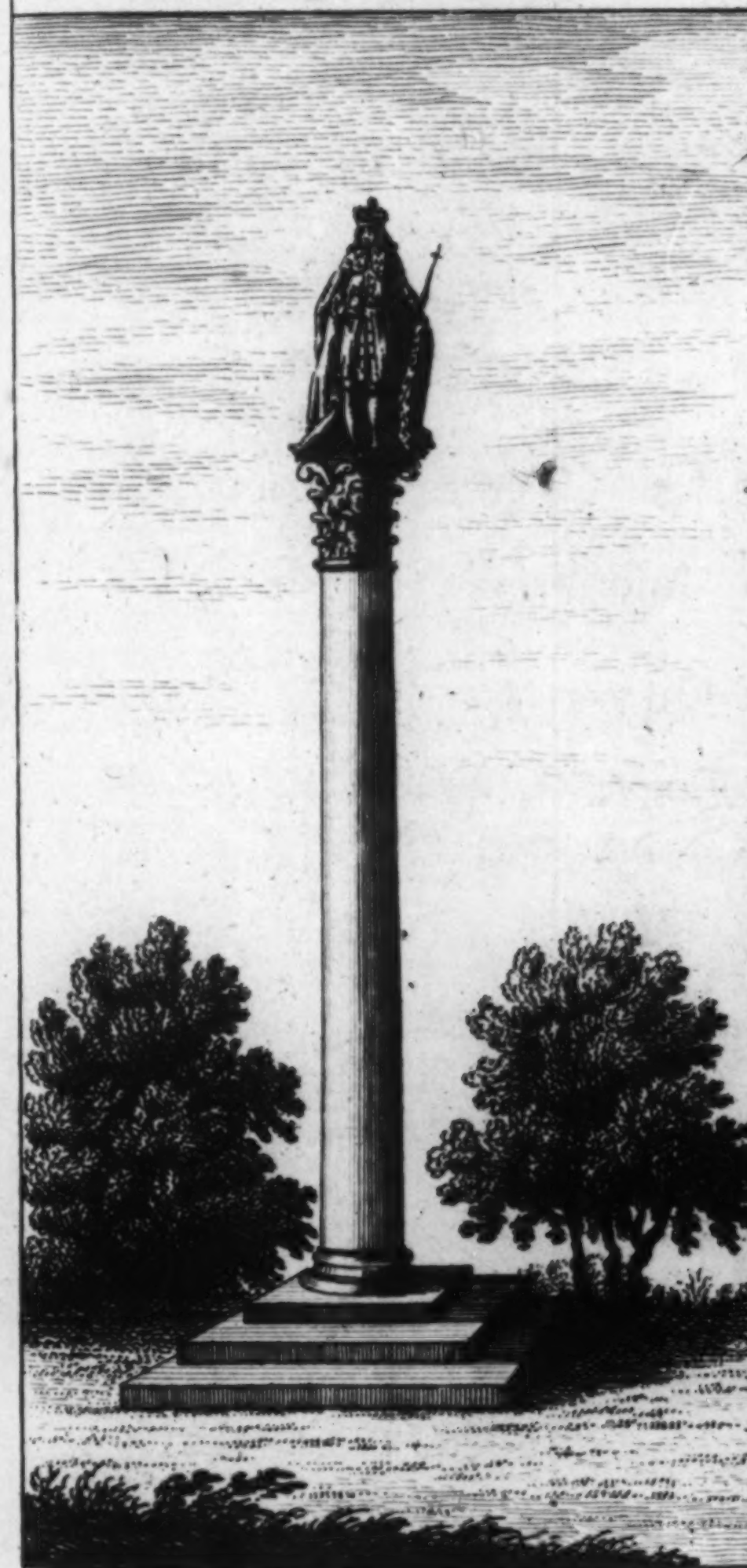
The



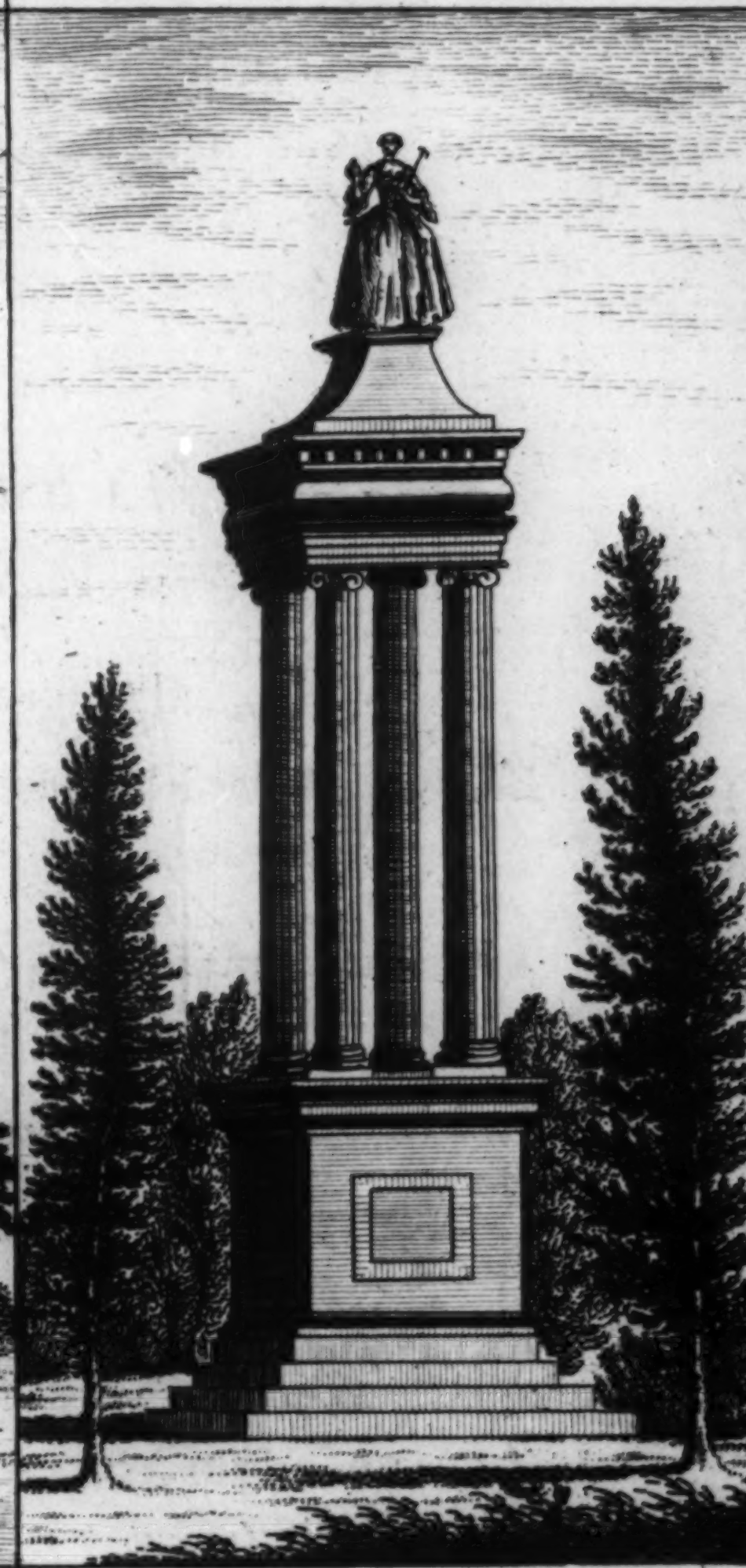
Dido's Cave.



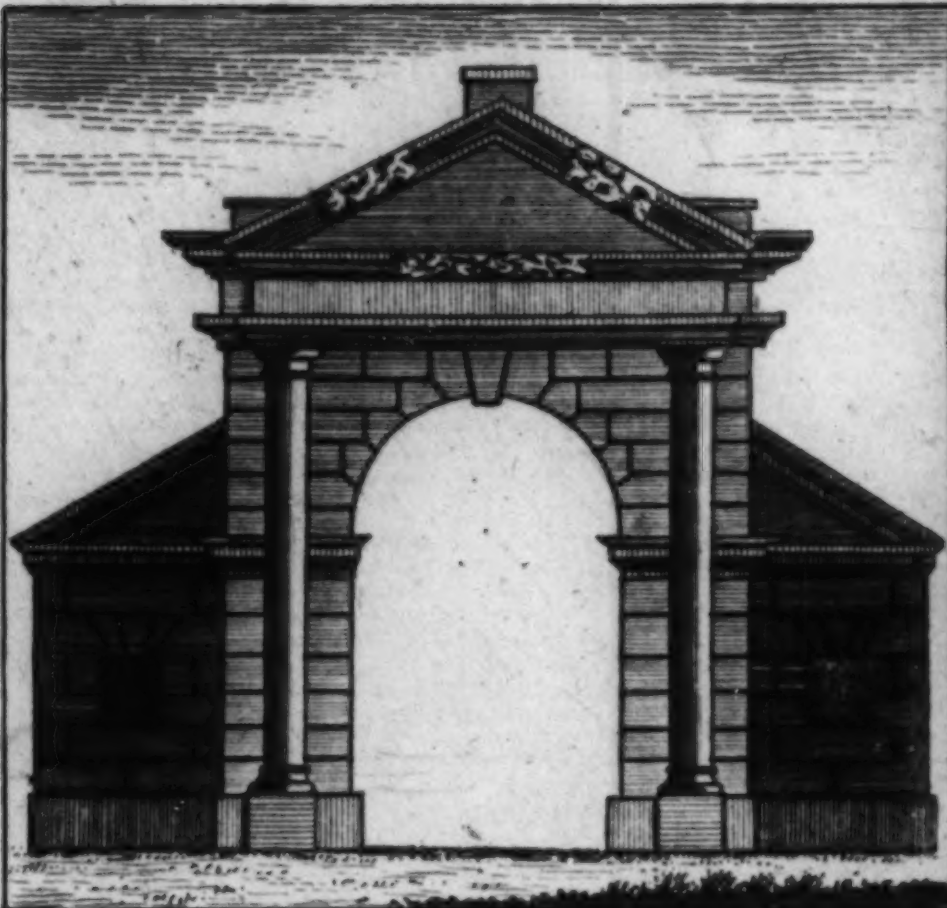
The Rotunda.



King George 2^d



Queen Caroline.



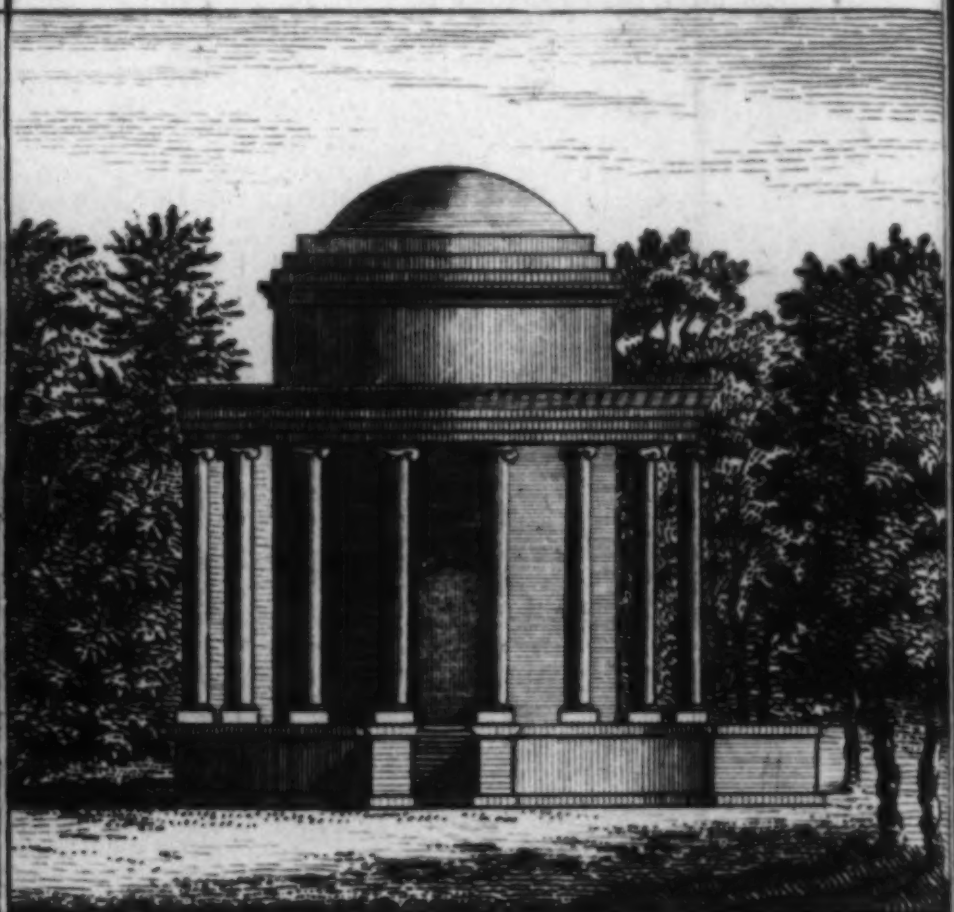
The Gate-way by Kent.



The Doric Arch.



A Ruin.



The Temple of Antient Virtue.



The Shell Bridge.

The ROTUNDO,

is raised upon Ionic pillars, and is ornamented with a statue of BACCHUS.—The building by Sir John Vanbrugh, altered by Borra.

From hence you pass into the parterre, where on the right-hand, you have the prospect of the Corinthian Arch, (mentioned before,) and on the left, the House.—In the adjoining wood,

A Doric Arch,

standing on an eminence, accompanied with the statues of APOLLO and the nine MUSES, forms an entrance into a very pleasing scene.

On the back front of the Attic is inscribed

AMELIÆ SOPHIÆ AUG.

To her Royal Highness the Princess Amelia Sophia.

Through the Arch is seen the Palladian Bridge, and a Castle on the opposite hill, which form a delightful perspective.

On the inside front of the Attic there is a medallion of her Royal Highness, with this exergue from Horace.

O colenda semper & culta!

O thou worthy of every honour, and ever honoured!

VERSES presented to her Royal Highness at her first Entrance in 1768.

See the bright God, adorn'd with all his rays,
From heav'n descends to sing AMELIA's praise;
Their golden lyres he bids the sisters bring,
Join the glad song, and strike the sounding string;

C

The

The deep ton'd chord obeys his skilful hand,
And all is harmony where you command.

Under an old elm, not far distant, the Heliconian
spring is seen to rise, over which hangs a statue of
N A R C I S S U S.

A Ruin.

The Temple of Ancient Virtue,
is a rotundo of the Ionic order by Mr. Kent; on the
outside, over each door, is this motto:

Priscæ Virtuti.

To Ancient Virtue.

And in four niches within, standing at full length,
are the statues of *Lycurgus*, *Socrates*, *Homer*, and
Epaminondas: Under which are the following inscrip-
tions:

Under L Y C U R G U S.

*Qui summo cum consilio, inventis legibus,
Omnemque contra corruptelam munitis optime,
Pater Patriæ*

Libertatem firmissimam

Et mores sanctissimos,

*Expulsâ cum divitiis avaritiâ, luxuriâ, libidine,
in multa sæcula*

Civibus suis instituit.

Who having planned, with consummate wisdom, a
system of laws firmly secured against every encroach-
ment of corruption, and having by the expulsion of
riches, banished luxury, avarice, and intemperance,
established in the state for many ages, perfect liberty
and inviolable purity of manners.—The Father of
his Country.

Under SOCRATES.

*Qui corruptissimâ in civitate innocens,
Bonorum hortator, unici cultor DEI,
Ab inutili otio, & vanis disputationibus,
Ad officia vitæ, & societatis commoda,
Philosophiam avocavit,
Hominum sapientissimus.*

Who innocent in the midst of a most corrupted people, the encourager of the good, a worshipper of the one God, from useless speculations and vain disputes restored Philosophy to the duties of life, and the benefit of society.—The wisest of men.

Under HOMER.

*Qui poetarum primus, idem & maximus,
Virtutis præco, & immortalitatis largitor,
Divino carmine
Ad pulchrè audendum, & patiendum fortiter,
Omnibus notus gentibus, omnes incitat.*

The first and greatest of Poets, the herald of virtue, the giver of immortality; who by his divine genius, known to all nations, incites all, nobly to dare, and to suffer firmly.

Under EPAMINONDAS.

*Cujus à virtute, prudentiâ, verecundiâ,
Thebanorum respublica
Libertatem simul & imperium,
Disciplinam bellicam, civilem & domesticam
Accepit;
Eoque amisso, perdidit.*

By whose valour, prudence, modesty, the Theban commonwealth gained liberty and empire, military discipline, civil and domestic policy; all which, by losing him, she lost.

Over one door.

Charum esse civem, bene de republicâ mereri, laudari, coli, diligere, gloriosum est: metui vero, & in odio esse, invidiosum, detestabile, imbecillum, caducum.

To be dear to our country, to deserve well of the public, to be honoured, revered, loved, is glorious; but to be dreaded and hated, is odious, detestable, weak, ruinous.

Over the other,

Iustitiam cole & pietatem, quæ cum sit magna in parentibus & propinquis, tum in patriâ maxima est. Ea vita via est in cælum, & in hunc cætum eorum qui jam vixerunt.

Cultivate justice and benevolence, which in an eminent manner is due to relations and to friends, but in the highest degree to our country; this path leads to the mansions of the blessed, and to this *Assembly* of those who are now no more.

From the doors of this Temple, and from the peristilium, the views are charming: From one door you see the statue of the late Queen, and the Castle, standing at the end of a line in the Park three miles long: From the other door you see the Temple of British Worthies, and the Palladian Bridge at a distance; as also

Capt.

Captain GRENVILLE'S Monument,

being a Naval column erected by the late Lord COBHAM in honour of Captain GRENVILLE, upon the top of which Heroic Poetry, holds in her hand a scroll with

Non nisi grandia Canto.

Heroic deeds alone my theme.

Upon the plinth and on the pedestal are the following inscriptions:

Dignum laude virum musa vetat mori.

The muse forbids heroic worth to die.

Sororis suæ Filio,

Thomæ Grenville,

Qui navis Præfectus regiæ,

Ducente classẽ Britannicam Georgio Anson,

Dum contra Gallos fortissimè pugnaret,

Dilaceratæ navis ingenti fragmine,

Femore graviter percusso,

Perire, dixit moribundus, omnio satius esse,

Quam inertiae reum in judicio sisti;

Columnam hanc rostratam

Laudans & mærens posuit

Cobham.

Insigne virtutis, eheu! rarissimæ

Exemplum habes;

Ex quo discas,

Quid virum præfecturâ militari ornatum

Deceat,

M DCC XLVII.

To

To his Nephew,
 Thomas Grenville,
 Who
 Captain of a ship of war,
 In the British fleet,
 Commanded by Admiral Anson,
 In an engagement with the French,
 Being wounded mortally in the thigh,
 By a fragment of his shatter'd ship,
 Expiring said,
 "How much better is it thus to die,
 "Than to stand arraigned
 "Before a Court martial."

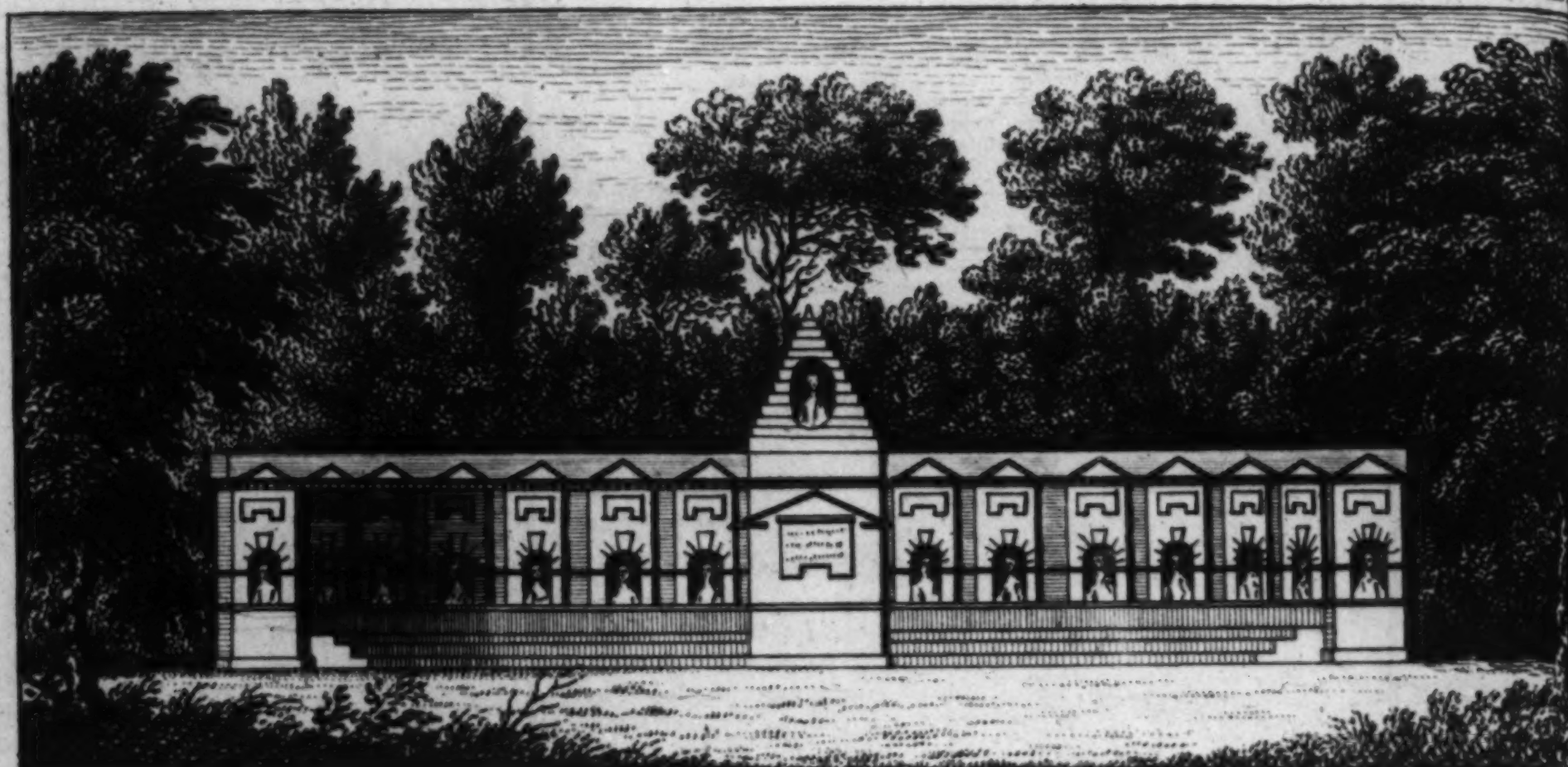
This Naval column
 was erected
 By Richard Viscount COBHAM,
 As a monument of his applause and grief,
 1747.

From this animating example,
 Learn,
 When honour'd with command,
 What becomes
 An Officer.

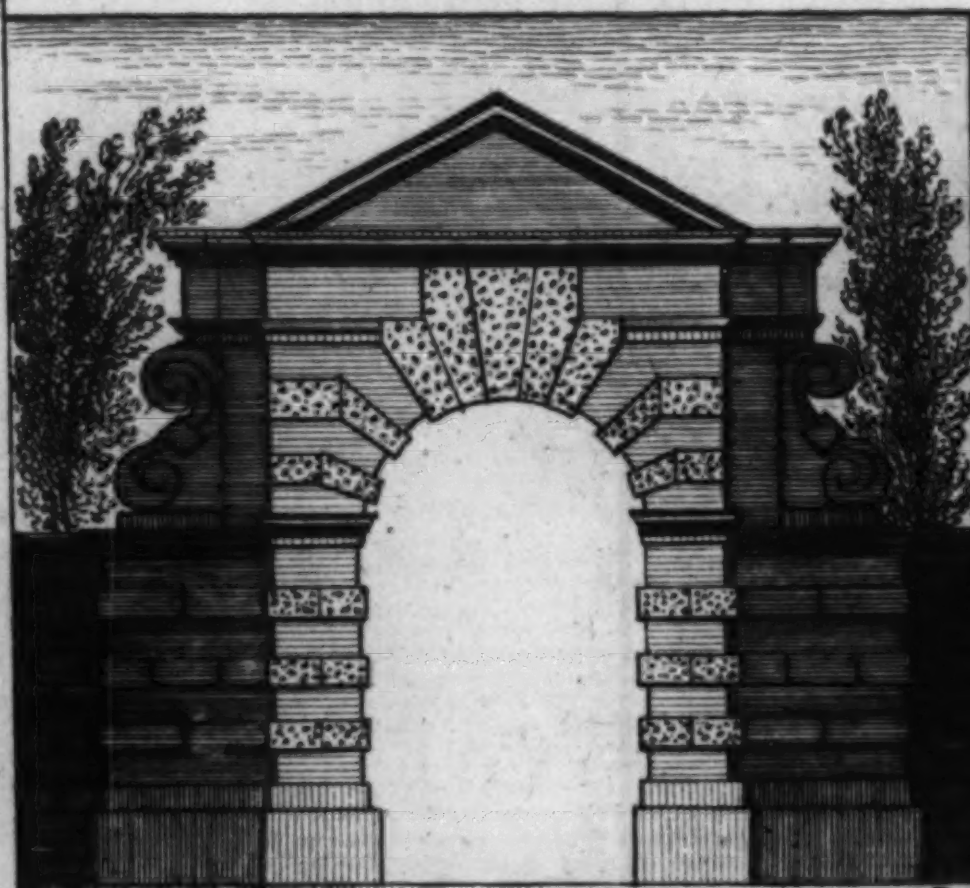
Ye weeping muses, graces, virtues tell,
 If since your all accomplish'd SIDNEY fell,
 You, or afflicted Britain e'er deplor'd
 A loss, like that these plaintive lays record;
 Such spotless honour, such ingenuous truth,
 Such ripen'd wisdom in the bloom of youth!
 So mild, so gentle, so compos'd a mind,
 To such heroic warmth and courage join'd!

He





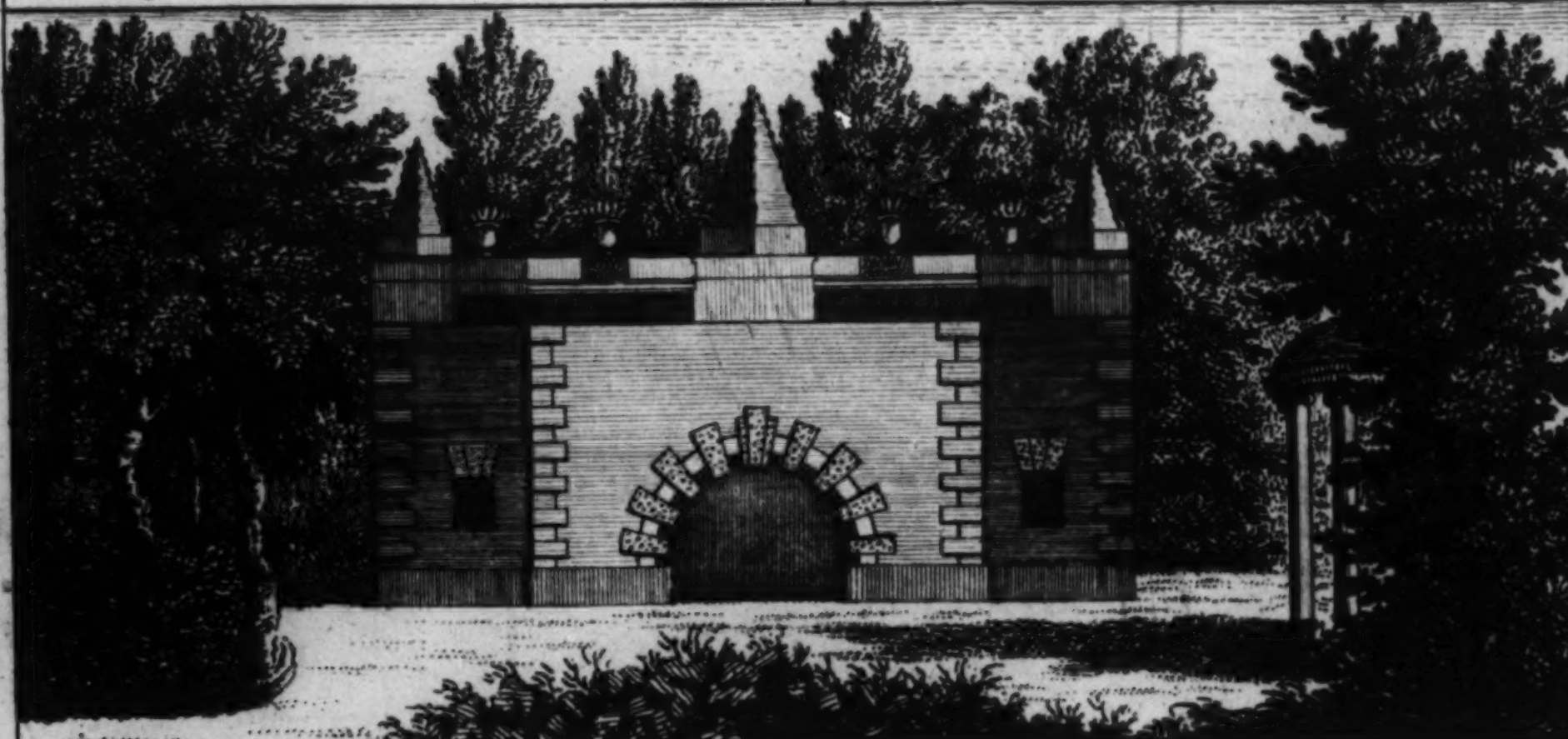
The Temple of British Worthies.



A Gate-way by Leonis.



The Cold Bath.



The Grotto.

He too, like SIDNEY, nurs'd in learning's arms,
 For nobler war forsook her peaceful charms;
 Like him, possess'd of every pleasing art,
 The secret wish of every virgin's heart;
 Like him, cut off in youthful glory's pride,
 He, unrepining for his country dy'd.

George Ld. LYTTELTON.

From this column, you have a most beautiful view
 of the portico of the House, seen obliquely, of the
 British Worthies, of the Temple of Ancient Virtue,
 and of the Elysian fields; the freshness of the verdure
 and of the foliage, the buildings, and the water, all
 unite to make this scene one of the gayest and most
 chearful in the Garden.

Here you cross the serpentine river, over the ruins of

A Stone Bridge, by Kent,

which brings you to

The Temple of British Worthies, by Kent;

a building cut into niches, wherein are placed the
 following bustos:

ALEXANDER POPE,

Who uniting the correctness of Judgment to the fire of genius,
 by the melody and power of his numbers,
 gave sweetness to sense, and grace to philosophy.

He employ'd the pointed brilliancy of wit to chastise the vices,
 and the eloquence of poetry to exalt the virtues of human nature;
 and being without a rival in his own age,
 imitated and translated, with a spirit equal to the originals,
 the best Poets of antiquity.

his

Sir

Sir THOMAS GRESHAM,

Who, by the honourable profession of a merchant, having enriched himself and his country, for carrying on the commerce of the world, built the Royal Exchange.

IGNATIUS JONES,

Who, to adorn his country, introduced and rivalled the Greek and Roman Architecture.

JOHN MILTON,

Whose sublime and unbounded genius equal'd a subject that carried him beyond the limits of the world.

WILLIAM SHAKESPEARE,

Whose excellent genius opened to him the whole heart of man, all the mines of fancy, all the stores of nature; and gave him power, beyond all other writers, to move, astonish, and delight mankind.

JOHN LOCKE,

Who, best of all philosophers, understood the powers of the human mind, the nature, end, and bounds of civil government; and with equal sagacity, refuted the slavish system of usurped authority over the rights, the consciences, or the reason of mankind.

Sir ISAAC NEWTON,

Whom the God of nature made to comprehend his works.

Sir FRANCIS BACON, Lord VERULAM,

Who, by the strength and light of superiour genius, rejecting vain speculation and fallacious theory, taught to pursue truth, and improve philosophy by the certain method of experiment.

In the niche of a Pyramid is placed a MERCURY, with these words subscribed :

—*Campos ducit ad Elysios.*

—Leads to the Elysian Fields.

And below this figure is fixed a square of black marble with the following lines :

*Hic manus ob patriam pugnando vulnera passi,
Quique pii vates, Phæbo digna locuti,
Inventas aut qui vitam excoluere per artes,
Quique sui memores alios fecere merendo.*

Here are the bands, who for their country bled,
And bards, whose pure and sacred verse is read :
Those who, by arts invented, life improv'd,
And by their merits, made their mem'ries lov'd.

King ALFRED,

The mildest, justest, most beneficent of kings ; who drove out the Danes, secured the seas, protected learning, established juries, crushed corruption, guarded liberty, and was the founder of the English constitution.

EDWARD, Prince of Wales,

The terror of Europe, the delight of England ; who preserved unaltered, in the height of glory and fortune, his natural gentleness and modesty.

D

Queen

Queen ELIZABETH,

Who confounded the projects, and destroyed the power that threatened to oppress the liberties of Europe; shook off the yoke of Ecclesiastical tyranny; restored religion from the corruptions of Popery; and by a wise, a moderate, and a popular government, gave wealth, security, and respect to England.

King WILLIAM III,

Who, by his virtue and constancy, having saved his country from a foreign master, by a bold and generous enterprize, preserved the liberty and religion of Great-Britain.

Sir WALTER RALEIGH,

A valiant foldier, and an able statesman; who endeavouring to rouse the spirit of his master, for the honour of his country, against the ambition of Spain, fell a sacrifice to the influence of that court, whose arms he had vanquished, and whose designs he opposed.

Sir FRANCIS DRAKE,

Who, through many perils, was the first of Britons that ventured to sail round the globe; and carried into unknown seas and nations the knowledge and glory of the English name.

JOHN HAMPDEN,

Who, with great spirit and consummate abilities, began a noble opposition to an arbitrary court, in defence of the liberties of his country; supported them in parliament, and died for them in the field.

Sir

Sir JOHN BARNARD,

Who distinguished himself in Parliament by an active and firm opposition to the pernicious and iniquitous practice of stock-jobbing: at the same time exerting his utmost abilities to encrease the strength of his country, by reducing the interest of the national debt; which he proposed to the House of Commons in the year 1737, and with the assistance of Government, carried into effect, in the year 1750, on terms of equal justice to Particulars and to the State; notwithstanding all the impediments which Private interest could oppose to Public spirit.

From hence we return by the Stone Bridge to a stream, terminated by several small islands; upon one of them is a Monument to the memory of Captain Cook: The pedestal of it supports a Terrestrial Globe, upon which are delineated the Æquatorial, Tropical, and other lines, together with the following inscription:

*Te maris & terræ numeroque carentis arenæ
Memorem.—*

'Twas thine to track the Ocean's endless round,
Each distant shore, and earth's extremest bound.

In the die of the pedestal is a medallion of Captain Cook in marble, and under it in a tablet,

JACOB COOK, MDCC LXXVIII.

From hence we pass by the same stream to an old tree, where

The Grotto

opens upon us. The trees which stretch across the water, together with those which back it, and others which hang over the cavern, form a scene singularly perfect in its kind. The front of it is composed of the roughest stones, with no other decoration than that of some few spars and broken flints; from the lower cavern the water flows, and from the opening above this a small stream drops into the river. The inside is finished with a variety of shells, spars, fossils, petrifications, and broken glass, which reflect the rays of light. At the upper end is a circular recess in which are two basins of white marble: In the upper is placed a fine marble statue of VENUS rising from her bath, and from this the water falls into the lower basin, from whence it is conveyed under the floor to the front, where it falls into the river.

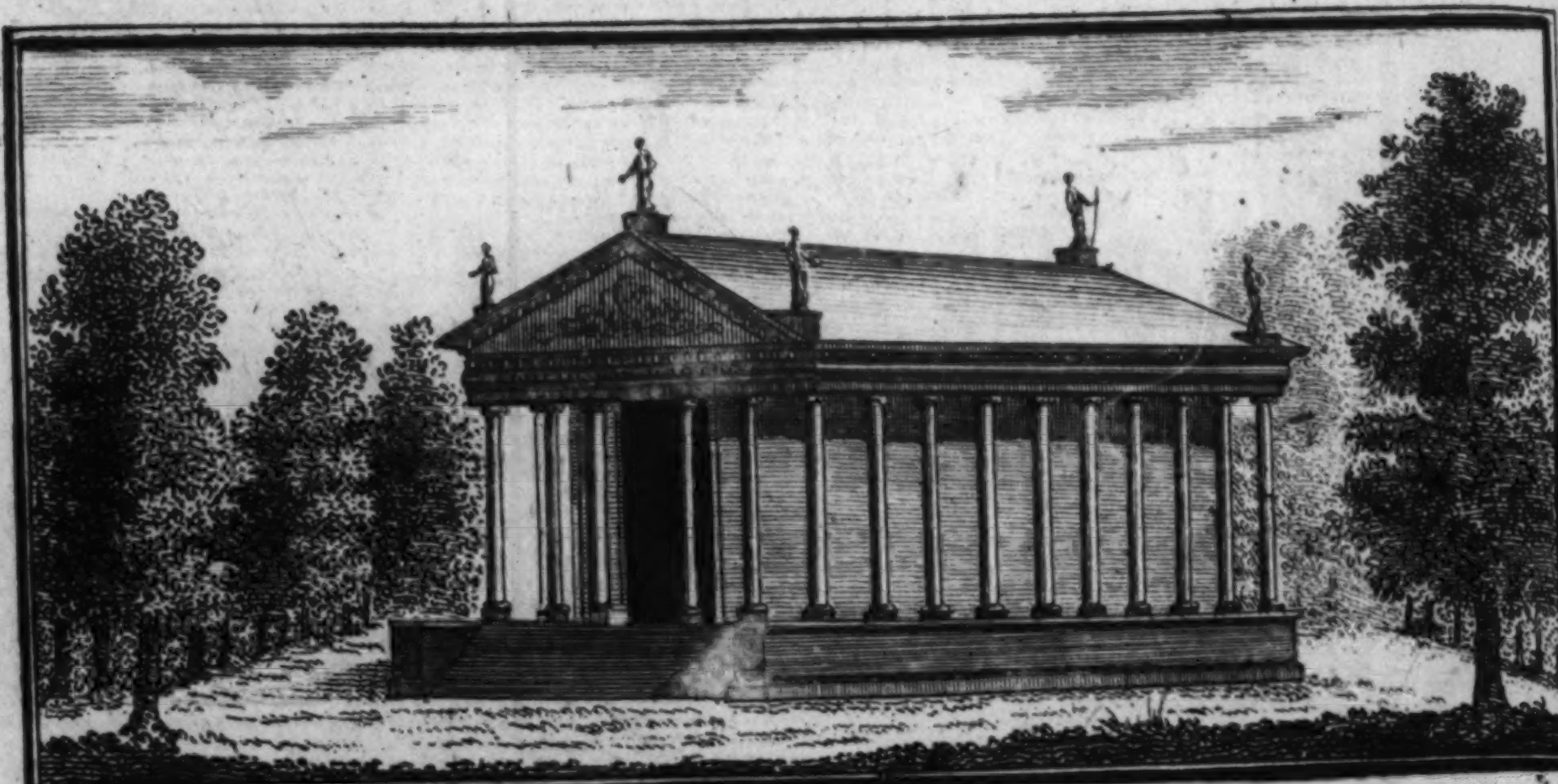
A tablet of white marble contains the following lines from MILTON :

Goddess of the silver wave,
 To thy thick embower'd cave,
 To arched walks, and twilight groves,
 And shadows brown, which Sylvan loves
 When the sun begins to fling
 His flaming beams, me Goddess bring.

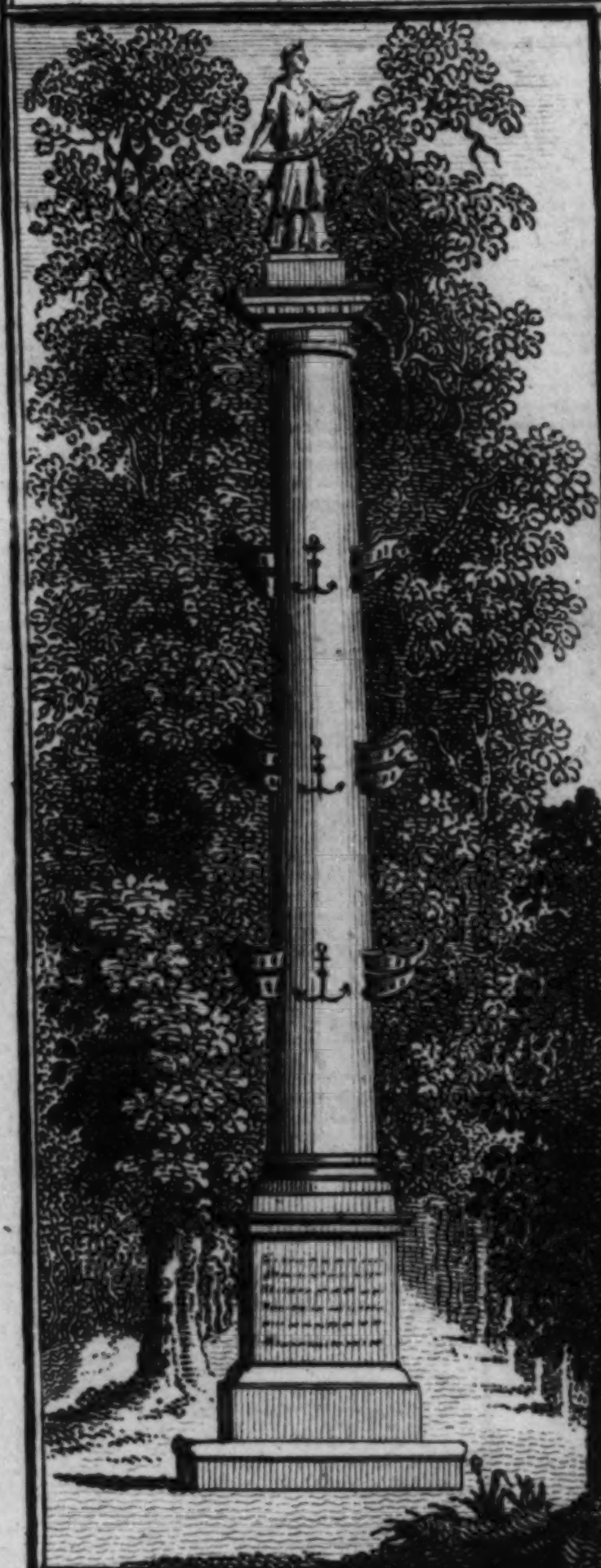
The Temple of Concord and Victory,

is a large beautiful Building in the Antique taste, decorated with 28 fluted columns of the Ionic order, and one of the principal ornaments in the Garden.—It was originally designed by *Kent*, from the measurements (which

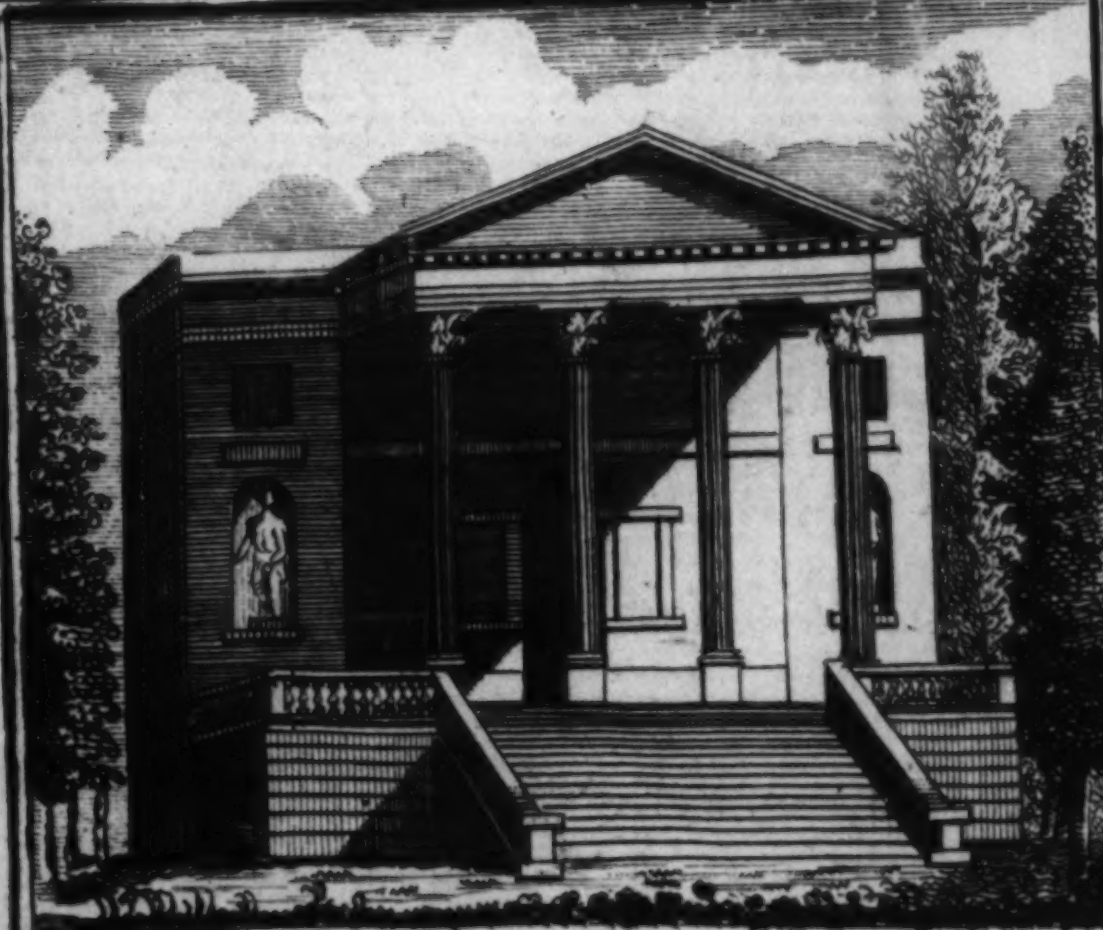




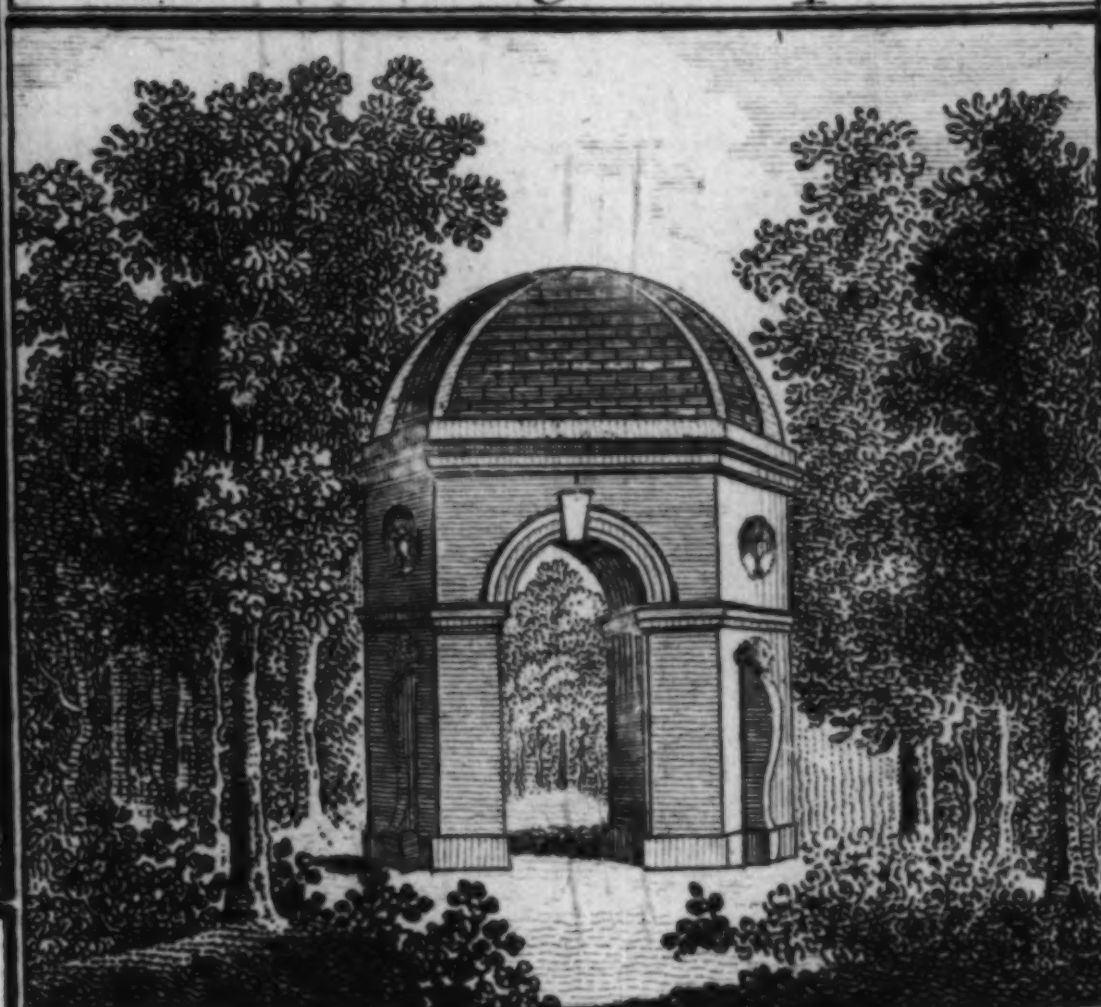
The Temple of Concord and Victory.



Capt. Grenville's Monument.



The Lady's Temple.



The Fane of Pastoral Poetry.

(which it nearly follows) of the *Maison Quarreè* at *Nismes*, but it was unfinished, particularly in the internal decorations, till the year 1763, when it was completed under the orders of Signor *Borrà*, and dedicated by the late Lord TEMPLE to *Concord* and *Victory*, as a monument of the glories of the War, terminated by the Peace of *Fontainebleau*.

It has six statues on the top, as big as life, and the front pediment is adorned with a piece of Alt-relief, by Mr. *Scheemaker*, representing the four quarters of the world bringing their various products to *Britannia*.—In the frize of the portico is this inscription:

Concordiæ & Victoriæ.

To Concord and Victory.

In the Anti-Temple are two Medallions describing

Concordia Fœderatorum: Concordia Civium:

Concord of the Allies: National Concord.

Over the door this inscription from *Valerius Maximus*;

*Quo tempore salus eorum in ultimas angustias deducta
nullum ambitioni locum relinquebat.*

The times with such alarming dangers fraught,
Left not a hope for any factious thought.

In a niche of the Temple is placed the statue of *Libertas Publica*, Public Liberty; over which, in a tablet from the same author,

Candidus autem animis voluptatem præbuerint in conspicuo posita quæ cuique magnifica merito contigerunt.

A

A sweet sensation touches ev'ry breast
 Of candour's gen'rous sentiment possess,
 When public services with honour due,
 Are gratefully mark'd out to public view.

On the walls are fourteen medallions to represent the taking of Quebec, Martinico, &c. Louisbourg, Gaudeloupe, &c. Montreal, Pondicherry, &c. naval victory off Belleisle, naval victory off Lagos, Crevelt and Minden, Felinghausen, Goree and Senegal, Crown Point, Niagara and Fort du Quesne, Havannah and Manilla, Beau Sejour, Cherburgh and Belleisle—executed from several of the Medals.

Here is a large and delightful vale adorned with various statues and groups, intermixed with clumps of trees beautifully disposed.

From this Portico you see in a diagonal line,

An Obelisk

in the Park, above an hundred feet high,

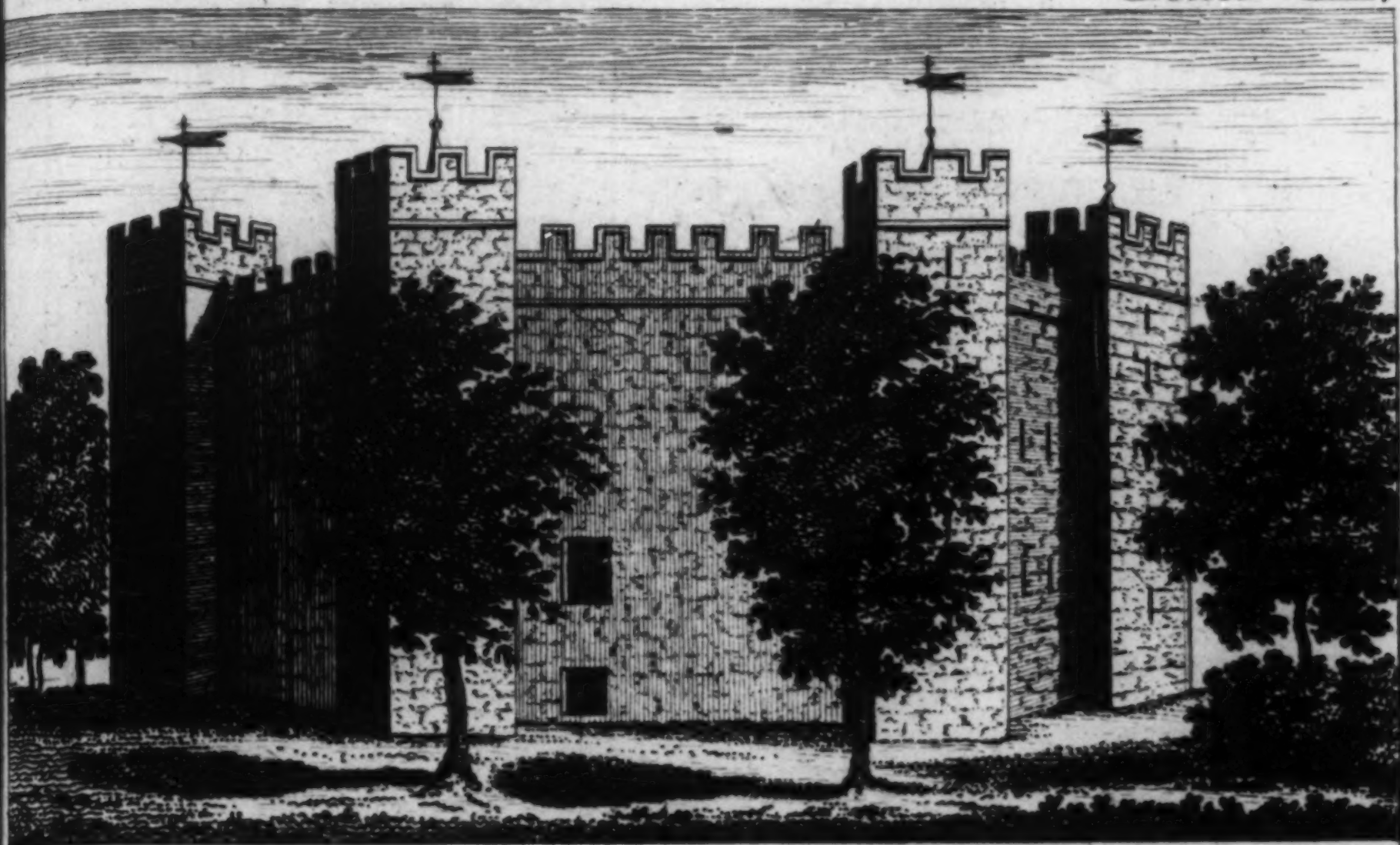
Inscribed to Major General WOLFE.

Ostendunt terris hunc tantum Fata——

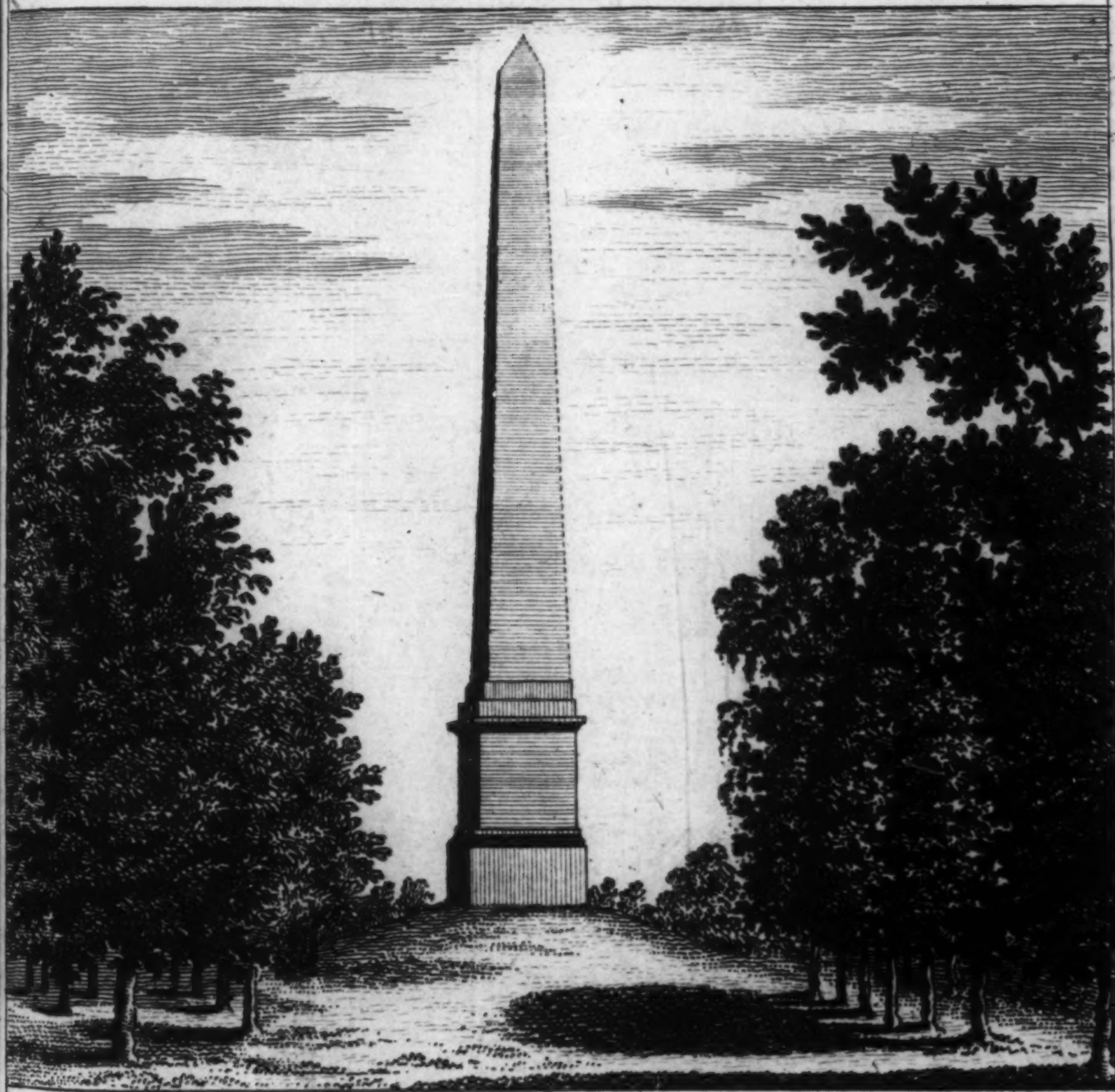
The Fates but shew him to the world.

1759.

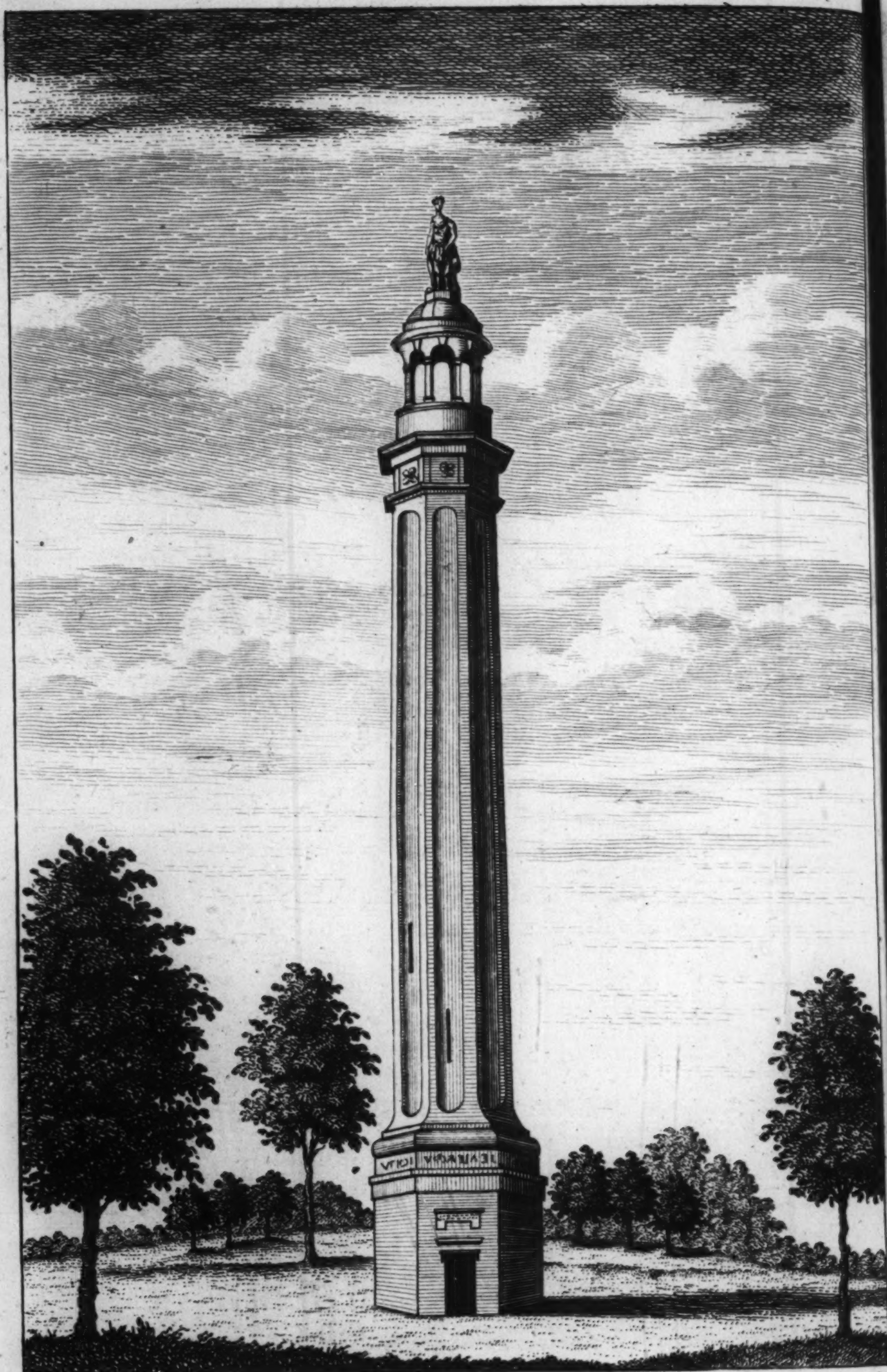
This Obelisk stands upon a hill in the approach from Northamptonshire, which is very magnificent: At the entrance from the Duke of GRAFTON's forest, are two Lodges, from whence a very broad line, of three miles in length, conducting you through woods, is terminated by the Temple of Concord and Victory.—In the
 other



The Castle



An Obelisk to the Memory of General Wolfe.



Lord Cobham's Pillar.

B. Sedley delin.

G. L. Smith sculp.

other diagonal line from the Temple, stands a lofty fluted column, erected to the memory of the late Lord Viscount COBHAM.

A gravel path now leads by the statue of *Hercules* and *Antæus*, skirting the valley, to the circle of the Dancing Faun, surrounded with the statues of Shepherds and Shepherdesses.

“ And every Shepherd tells his tale

“ Under a hawthorn in the dale.”

Winding through a wood, not far distant, rise
The Fane and Statue of Pastoral Poetry,
Holding in her hand a Scroll with these words :

Pastorum Carmina Canto.

I tune the Shepherd's lay.

The Fane is adorned with Terms, &c. Here a most pleasing forest-scene presents itself, formed by extensive lawns of the park, bounded with old oaks : You next cross over the valley, and soon come to

Lord COBHAM's Pillar.

One hundred and fifteen feet high.

Round the base of the column is written :

L. Luculli summi Viri Virtutem quis? At quam multi Villarum magnificentiam imitati sunt?

Tully's Offices.

Who hath imitated the virtues of *L. Lucullus*, a truly great man? but how many the example, in magnificently adorning their Country-seats?

On

On the Piedestal are the following inscriptions :

ON ONE SIDE.

To preserve the memory of her husband,
ANNE Viscountess COBHAM
Caused this Pillar to be erected
In the year 1747.

ON THE OPPOSITE SIDE.

*Quatenus nobis denegatur diu vivere,
relinquamus aliquid,
quo nos vixisse testemur.*

Inasmuch as the portion of life allotted to us is short,
let us leave something behind us,
to shew that we have lived.

A circular stair-case leads up to the top, which commands a view over great part of the counties of Buckingham, Oxford, Northampton, and Bedford.

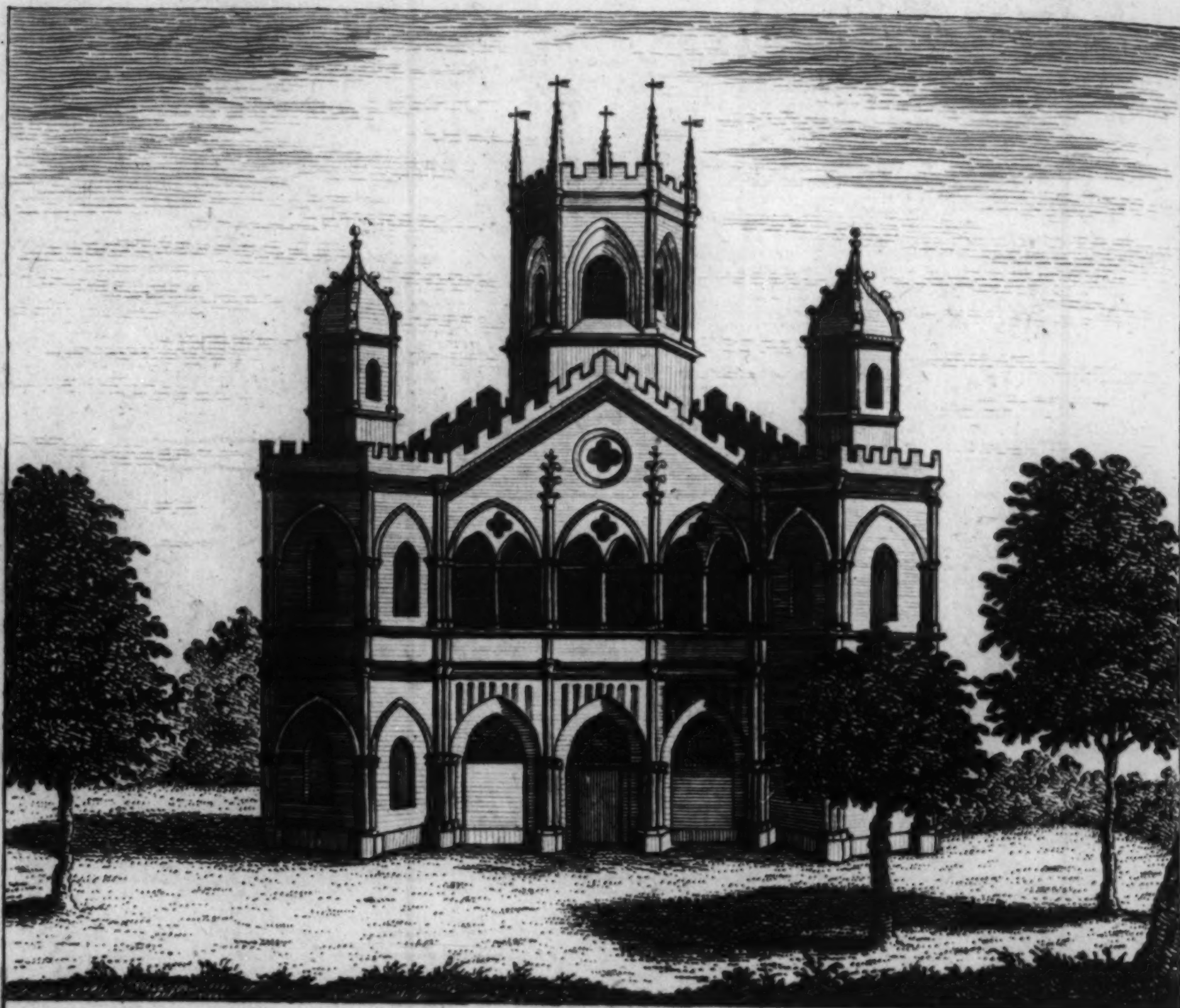
The Ladies Temple,

is built upon groin arches, with Venetian windows, and two niches in each front decorated with vases ; a great flight of steps leads up to a Corinthian Portico, and from thence to a room, supported by Scaiola columns, the walls of which are adorned with the following paintings by Mr. Sclater.

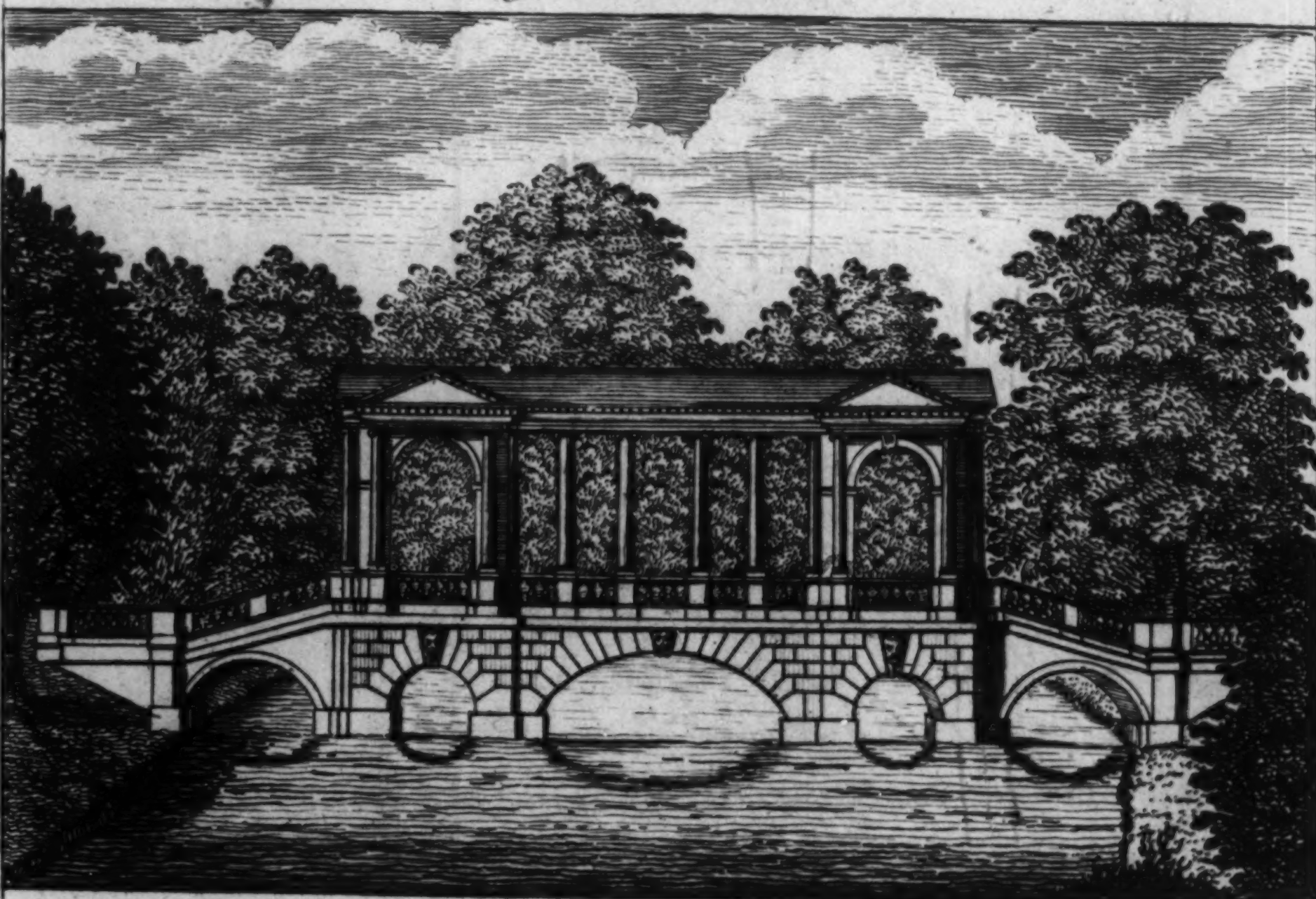
On one side are Ladies employing themselves in needle and shell-work.—On the opposite side are Ladies diverting themselves with painting and music.—The soffite or cieling from the Temple of the sun and moon at Rome.

The





The Gothic Temple.



The Palladian Bridge.

The Gothic Temple,

is a large building of yellow stone, 70 feet high, upon a rising ground, adorned in the Gothic stile with carved work, and a very fine collection of old painted glafs, confifting of facred fubjects, and of great variety of armorial bearings; fome of which are very finely executed. The difpofition within is very beautiful: you enter a circular room, the dome of which is ornamented with the defcents and inter-marriages of the *Temple* family, in a regular feries of armorial bearings, from the Saxon Earls of *Leicefter* to the late Lord Vifcount *Cobham*, and to his fifter and heirefs *Hefter*, Countefs *Temple*. On the fecond ftory is a gallery: the tower affords a very extenfive view round the country.

In a reccfs, near this temple, are placed fome very good ftatues, by *Rysbrack*, of the feven Saxon Deities, who gave names to the days of the week:—the infcriptions upon them are in that language. The Houfe and the portico of the temple of Concord and Victory have a beautiful effect from the temple.

The Palladian Bridge.

The roof is fupported by Ionic pillars, and the whole is finifhed after the beautiful Bridge at *Wilton*.

From hence you pafs into the great terras-walk, which is 3000 feet long.

The Temple of Friendship,

is a large ftructure of the Tufcan order: on the outside is this motto:

Amicitia S—~~Sacred~~—Sacred to Friendfhip.

M DCC XXXIX.

E

The

The inside is furnished with Busts of the late Viscount Cobham and his friends, *viz.* Frederick Prince of Wales; the Earls of Chesterfield, Westmoreland, and Marchmont; the Lords Cobham, Gower, and Bathurst; Richard Grenville, late Earl Temple; William Pitt, late Earl of Chatham; and George Lyttelton, late Lord Lyttelton.—The roof is painted.

The Pebble Alcove,

is a little Grot neatly adorned with pebbles; Lord Cobham's arms are curiously wrought upon the back wall with the same materials.

CONGREVE'S Monument, by Kent.

The embellishments round it are designed to express the Poet's genius in the dramatic way; upon the top sits a monkey viewing himself in a mirror, with this inscription:

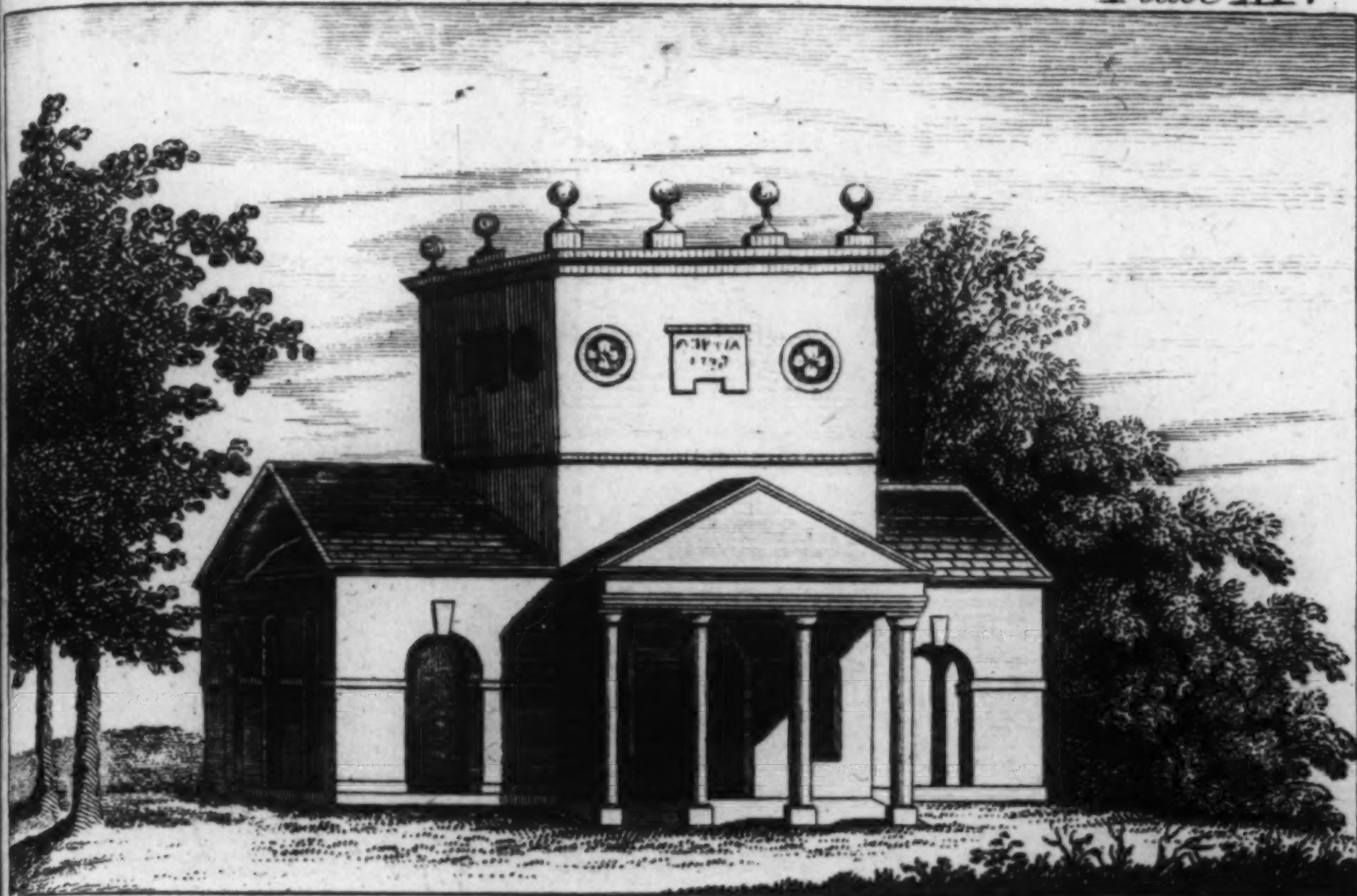
*Vitæ imitatio,
Consuetudinis speculum,
Comædia.*

Comedy is the imitation of life, and the mirror of fashion.

The Poet's effigies lies in a careless posture on one side, and on the other is placed this epitaph:

*Ingenio
Acri, faceto, expolito,
Moribusque
Urbanis, candidis, facillimis,
GULIELMI CONGREVE,
Hec*

Quale-



The Temple of Friendship.



*AN
Equestrian Statue of
George I.
in the Park.*



The Pebble Alcove.



Congreve's Monument



Qualecunque desiderii sui
Solamen simul ac
Monumentum
Posuit COBHAM.
 1736.

To the sprightly, entertaining, elegant
 Wit,
 and the polished, candid, easy
 Manners,
 Of WILLIAM CONGREVE,
 This,
 in some sort a consolation,
 and a memorial of his affectionate regret,
 was erected by
 COBHAM.

N. B. The Gardens contain between three and four
 hundred Acres.

EXPLANATION of the PLANS.

- Fig. 1. The Temple of Concord and Victory.
- Fig. 2. The Gothic Temple.
- Fig. 3. The Ladies Temple.
- Fig. 4. The Temple of Friendship.
- Fig. 5. The Temple of Ancient Virtue.
- Fig. 6. The Temple dedicated to Venus.
- Fig. 7. The Rotundo.
- Fig. 8. The Temple of Bacchus.
- Fig. 9. The Fane of Pastoral Poetry.
- Fig. 10. Late an Egyptian Pyramid.
- Fig. 11. One of the Pavillions at the Entrance to the Garden.
- Fig. 12. One of the Pavillions at the Entrance to the Park.
- Fig. 13. Dido's Cave.
- Fig. 14. The Temple of British Worthies.
- Fig. 15. The Shepherd's Cove.
- Fig. 16. Nelson's Seat.
- Fig. 17. The Grotto.
- Fig. 18. The Cold Bath.
- Fig. 19. The Palladian Bridge.
- Fig. 20. The Shell Bridge, by the same Scale.
- Fig. 21. The New Bridge leading to the Lodges.

Note, Where there is but one Scale in a Plate, it is applicable to all the Plans in that Plate.

The Scales are of Feet.

The Capital Letters in the Description of the HOUSE, as A. B. C. &c. are References to an engraved Plan of the HOUSE.

A PLAN of the HOUSE of the Right Hon. the Earl of Temple in Buckinghamshire

EXPLANATION

	H	L	W
A The Loggia,	43.	58.	28.6
B The Saloon,	56.7	60.	43.
C The Hall,	26.8	36.	22.9
D North Portico			
E E. Circular Corridors,			
F The Chapel,	26.	37.	20.10
G The Library,	32.	43.	25.
H H. Long Dressing Room,	11.	17.	13.
I Her Lady's Bed Chamber,	14.	22.	19.
K Dressing Room,	432.	26.	
L The Greenhouse Room,	19.4	32.	23.

0 10 20 30 40 50 60 70 80 90 100

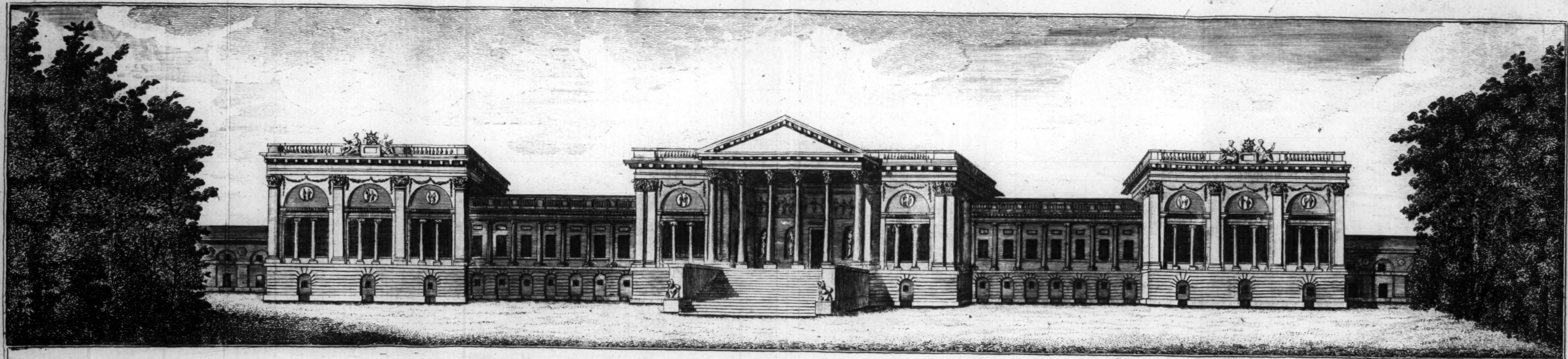
EXPLANATION

	H	L	W
M Breakfast Room,	19.4	29.8	26.3
N Dining Room,	19.4	42.	25
O Drawing Room,	19.4	31.6	25.
P Music Room,	22.	50.	32.
Q State Drawing Room,	22.	50.	32.
R State Gallery,	22.	70.9	25.
S State Dressing Room,	19.4	30.	24.8
T State Bed Chamber,	16.8	50.0	35.1
V State Closet			
W Change Closet			
X The Billiard Room,			

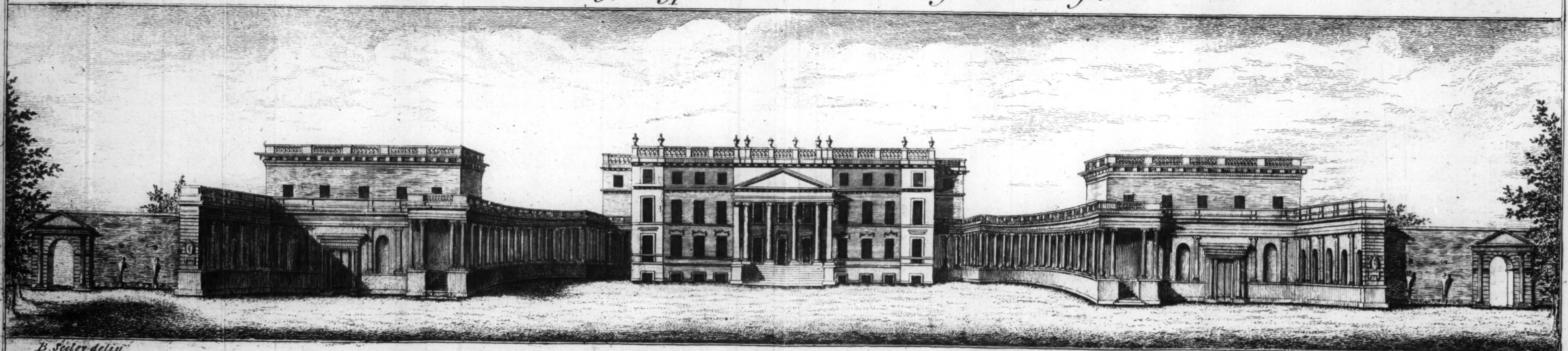
0 10 20 30 40 50 60 70 80 90 100

	H	L	W
A The Loggia,	43.	58.	28.6
B The Saloon,	56.7	60.	43.
C The Hall,	26.8	36.	22.9
D North Porch,			
E Circular Corridores,			
F The Chapel,	26.	37.	20.10
G The Library,	22.	45.	25.
H Hs. Long Dressing Room 11,	17.	13.	
I Her Lady's Bed Chamber 14,	22.	19.	
K _____ Dressing Room 9,	43.	26.	
L The Greenwillle Room,	19.4	32.	23.

	H	L	W
M Breakfast Room,	19.4	29.8	26.3
N Dining Room,	19.4	42.	25
O Drawing Room,	19.4	31.6	25.
P Music Room,	22.	50.	32.
Q State Drawing Room,	22.	50.	32.
R State Gallery,	22.	70.9	25.
S State Dressing Room,	19.4	30.	24.8
T State Bed Chamber,	10.8	50.8	35.10.
V State Closet,			
W Change Closet			
X The Billiard Room,			



The South East Prospect, or Garden Front of Stowe House.



B. Seeley delin.

The North West Prospect, or Park Front of Stowe House.

G. L. Smith sculp.

A
DESCRIPTION
OF THE
HOUSE.

A Great flight of 31 steps adorned with two lions on the pedestals, taken from those in the Garden Vestibule of the *Villa Medici* at Rome, leads up to the Portico or Loggia. In the semicircles over the Ionic entablature of the Centre building are two medallions representing the four seasons;—there are likewise three other medallions, in the same position, on each pavillion, *viz.* *Venus* and *Adonis*, and two sacrifices;—over the centre of the east pavillion, the statues of Peace and Plenty; over the west, those of Religion and Liberty; betwixt the statues, in a pannel, at the top of the west pavillion is the following Latin inscription:

Richardus Comes Temple F.

By Richard Earl TEMPLE.

AT THE EAST END.

Anno Salutis 1775.

In the Year of Grace 1775.

A. The

A. The Loggia,

is formed by six Corinthian columns and two pilasters, 3 feet 7 inches diameter ;—over the great door and niches is a Bass-relief, representing a sacrifice to Bacchus, which fills the whole space from pilaster to pilaster : In the Loggia are placed four female colossal figures.

In the inter-columniations on the sides are two fine groupes of the Labours of *Hercules*, viz.

1. *Hercules* and *Antæus*.

2. *Hercules* and *Cacus*.

In the recesses are two very fine antique sitting statues, viz. a *Cybele*, and a *Juno*, in white marble.

The cieling is divided into three compartments taken from the designs of *Palmyra*.

Through a very rich door-case carved in stone, from the same designs, we enter

B. The Saloon.

An oval lighted by a central opening in a dome : The cieling is divided into compartments which diminish towards the centre, each compartment containing pannels richly decorated. The oval light is ornamented with scroll work, and circular pannels ; at each end of it are female figures terminating in the same scroll work, and supporting the arms of the late Earl *Temple*, and the present Marquis of *Buckingham*.

The cornice is of the Doric order, and is adorned with masks of *Bacchantes* and *Satyrs* ; above is an Attic supporting a most magnificent Alto-relievo, consisting of above 300 figures, designed and executed by Signor *Valdrè*. They are disposed so as to fill the whole circle,
and

and compose a Triumph and a Sacrifice: many of them are collected from the pillars of *Trajan*, and of *Antonine*, from the arches of *Severus*, *Titus*, and *Constantine*, and from others of the noblest monuments of the Roman grandeur; they are in general near four feet high, and are blended with various trophies, spoils, and animals; over the Loggia door is the Temple to which the procession leads; over the Hall door is the Triumphal arch from which it proceeds. The cornice is supported by 16 columns executed in Scaiola, representing Sicilian Jasper, by Signor *Dominico Bartoli*, and finished with a lustre superiour to the finest marbles: the bases and capitals of them are white.

In the walls are sixteen compartments or pannels filled up with trophies in the richest and boldest relievo, and below them are the four doors, and twelve niches: in eight of them are white marble antique figures, some of them of the finest Greek or Roman sculpture, viz.

<i>Meleager</i> , very fine.		<i>Diana</i> .
<i>Augustus</i> , ditto.		<i>Venus</i> .
<i>A Muse</i> , ditto.		<i>Antinous</i> , very fine.
<i>Agrippina</i> .		<i>Hygeia</i> .

In the others are candelabra, six feet high, executed with the utmost taste, and richly bronzed and gilt.

From the soffite hang, by chains of gilt bronze, sixteen most magnificent glass lights, decorated with festoons of cut chrystal, and containing lamps.

The pavement is of the finest marble from *Massa Carrara* in squares of four feet, and in the centre is a stove, in the form of an altar, which completely heats this immense space in winter.

C. The

C. The Hall.

Designed and painted by *Kent*.

The cieling is finely adorned with the seven planets; the ruling one, that of *Mars*, in the likeness of King *William*, presents a sword to the late Field Marshal Viscount *Cobham*, in allusion to that Prince having given him a Regiment at his first entrance into the army.

Over the chimney is an Alto-relievo, by *Banks*, of *Charactacus* before the throne of *Claudius*.

Opposite to it is another, of *Darius's* tent, by a French Artist.

Upon a pedestal is a fine antique figure, of *Paris* holding out the apple, in white marble.

Upon two other pedestals, of white marble, are two very fine antique vases; the one is decorated with young *Bacchanals* and foliages, the other is divided into compartments containing figures of *Bacchantes*. The mouldings are very rich, and the decoration of one of them, in which four serpents form the handles, is very bold and curious.

Round the walls are eight antique marble busts, and at the ends are placed, upon pedestals, four transparent alabaster urns, made to contain lamps. At the foot of the statue is an ancient Tomb or Sarcophagus.

D. North Portico,

formed by four Ionic columns, 2 feet 10½ inches diameter, and two pilasters.

On one side of the Hall,

A Dressing-room hung with yellow damask, and with Crayon Pictures, by the late Mrs. *Grenville*,
mother

mother to Lord *Buckingham* ; together with portraits of her, of the Countess of *Thomond*, her aunt ; and of the last Earl of *Thomond*, her brother. In the Bed-chamber hung with the same is *Cymon and Iphigenia*, by *Guercino* ; and in the other Dressing-room are portraits of Mrs. *Grenville*, when young ; of Lady *Catherine Wyndham*, her mother ; of the late Earl of *Egremont*, her brother ; and the Countess Dowager of *Aylesford*.

On the other side of the Hall

are two Dressing-rooms and a Bed-chamber hung with red Cafoy and pictures : viz. in the first Dressing room, the rape of *Helen*, and the return of *Chryseis*, by *Primaticcio* ; a female figure sleeping, by *Andrea Sciavone* ; and other pictures. In the Bed-chamber, Honourable *Henry Grenville*, over the chimney ; a landscape, by *Horizonti* ; King and Queen of *Bohemia* ; *Henry*, Prince of *Wales*, *Orpheus* and figures, by *Giacamo Bassan*. In the other Dressing-room, a *Vertumnus* and *Pomona*, by *Tintoretto* ; *Orodes* and *Crassus*, by *G. Poussin* ; and *Venus* with *Vulcan*, by *Primaticcio*.

Over these two Apartments are two others, one hung with green damask, the other with tapestry of the four elements ; each Apartment consisting of a bed-chamber and two dressing-rooms.

E.E. Circular Corridores,

each formed by 27 *Ionic* columns 2 feet diameter, and one pilaster, into which there are doors from the preceding apartments.

The grand Stair-case,

Ornamented with iron work.

Three Cieling-pieces painted by *Sclater*, viz.

1. *Justice and Peace.*
2. *Fame and Victory.*
3. *Plenty and Constancy.*

The walls are adorned with warlike pieces.

A Billiard Room,

the walls ornamented with medallions.—Leading into a passage decorated with busts, which forms a dégagement to all the principal rooms.

Second and third pair of stairs, a number of Bed-chambers, and two Dressing-rooms to several of the Bed-chambers.

F. The Chapel,

wainscoted with cedar, with a gallery of the same, hung with crimson velvet, under which are seats for the servants.

Over the communion-table is a copy of the Holy Lamb, by *Rubens*, in the *Wilton* collection; and over that is the King's arms finely carved and ornamented.

Above the cedar wainscot are the following paintings at full length:

Moses and Aaron.

Two of the Apostles, *St. Peter*, and *St. Paul*.

The four Evangelists.

There are three other paintings, viz.

1. The Ascension.
2. The Baptism.
3. The Salutation of the Virgin Mary.

The

The cieling is the same as at the Chapel Royal at *St. James's*, and the cedar wainscot enriched with elegant carvings, by *Gibbons*.

A Vestibule, supported by columns, leads to

G. The Library.

H. His Lordship's private Dressing-Room.

I. Her Ladyship's Bed-Chamber.

The Bed and Curtains of white damask.

K. Her Ladyship's Dressing Room,

hung with white Irish damask, chairs and curtains of the same.

Over the chimney is

A portrait of the Earl *Nugent*, by *Gainsborough*; opposite to it is

A portrait of *Mrs. Siddons*, in the character of the Tragic muse, supported by the Genii of Pity, and of Horror, painted by *Lady Buckingham*: the original design by *Sir Joshua Reynolds*.—On a pannel in the frame of it is this inscription:

Oh! for a muse of fire that would ascend
The brightest heaven of invention.

Shakespeare's Henry V.

The room is decorated with variety of crayons, and of drawings, by *Lady Buckingham*; and with several views of *Rome* in water colours, and other drawings.

Over the chimney, and in two oval frames near it are great variety of miniatures, amongst which are the following;

The Protector Duke of Somerset.

The Lord Admiral *Thomas Seymour*, his brother,—the only picture of him now extant.—*These are both undoubted originals.*

Queen *Catherine Parr*.

Queen *Anne Bulleyn*.

Henry VII.

Charles I.

Her Royal Highness the Princess *Amelia*.

The late Princess of *Wales*.

Charles XI. of Sweden.

The great Elector of *Brandenburgh*.

The Electress, his wife.

Sarah, Dutches of *Marlborough*.

Elizabeth, Dutches of *Montagu*.

Madame de Maintenon, by *Petitot*.

Sir William Temple.

Right Honourable *James Craggs*.

James Craggs, his father.

Archbishop *Sheldon*.

Together with many family miniatures.

A Pier Glass.

L. The Grenville Room.

The chairs and curtains of green damask, the walls hung with Portraits of the *Temple* and *Grenville* families, viz.

Peter Temple, anno 1560, who purchased *Stowe*.

John Temple, his son.

Elizabeth, heiress of the *Spencers* of *Everton*, his wife.

Sir

Sir Thomas Temple, Bart.

Hester Sandys, his wife, who from four sons, and nine daughters, lived to see above 700 descendants from herself. *Vide Fuller's Worthies.*

Sir Peter Temple, his eldest son, by Cornelius Jansen.

Sir Thomas Temple, Knight, his second son.

Dorothy Leigh, his wife, by Cornelius Jansen.

Martha Temple, Lady Peniston, } Daughters of
Elizabeth Temple, Lady Gibbs, } Sir Thomas.

Sir Richard Temple, father to Lord Cobham.

Mary Knapp, his wife.

Lord Viscount Cobham, by Vanloo.

Anne Halscy, Viscountess Cobham, his wife.

George Doddington, uncle to Lord Cobham.

Right Honourable George Doddington, his son.

Mary, sister to Lord Cobham, married Dr. West, and secondly, Sir J. Langham.

Christian, third daughter, married Sir T. Lyttleton.

Penelope, fourth daughter, married R. Berenger Esq;

Richard Grenville Esq; born 1527.

Mary Giffard, his wife.

Richard Grenville Esq; born 1586.

Frances Saunders, his wife.

Susanna Grenville, 1627.

Edward Grenville, by Cornelius Jansen, 1622.

Richard Grenville, 1671.

Richard Grenville, by Sir Godfrey Kneller.

Penelope, his sister, married Sir J. Conway.

Hester Temple, his wife, succeeded her brother as Viscountess and Baroness Cobham, and was created Countess Temple.

Richard, Earl Temple.

Anne, Countess Temple, his wife.

Right

Right Honourable *George Grenville*, second son, father to Lord *Buckingham*.

Elizabeth, daughter of Sir *William Wyndham*, his wife, by *Hudson*.

Right Honourable *James Grenville*, third son.

Captain *Thomas Grenville*, killed May 3d, 1747; Captain of the *Defiance*, 64 guns: youngest son.

Lady *Hester Grenville*, by *Hoare*, married to *William Earl of Chatham*, by *Hoare*.

M. The Billiard Room,

hung with tapestry from drawings of *Teniers*.

A portrait of *Oliver Cromwell*, by old *Richardson*; the boy who is tying his scarf is Sir *Peter Temple*, of *Stanton Bury*, Com. *Bucks*.

A portrait of Colonel *Stanyan*, by *Dobson*.

Cosmo III. Duke of *Tuscany*.

Over the chimney is a very fine picture, by *Vandyke*, of the Marquis de *Vieuville*, Embassador to *Charles I*. from *France*, and afterwards attainted by Cardinal *Richelieu*.

A table of *Giallo Antico*, over which is a pier glass.

A chimney piece of *Scaiola*, executed at *Rome*.

N. A Dining Room,

ornamented with marble busts of the Roman Emperors and Empresses.

The paintings are :

Over the chimney, *Christ* rising from the tomb, by *Tintoretto*.

At one end is *Rembrandt's* wife, in the character of *Minerva*, painted by him.—At the other end is

A

A picture said to be of *Samson* in the prison at *Gaza*, by *Rembrandt*:—The King of *Prussia* has one of the same in his collection, so called; but it is an *Italian* Story.

Four conversation pieces, by *Francesco Cippo*.

A battle-piece, by *Bourgognione*.

A view of the *Tiber* above *Rome*, hand unknown.

Two tables of oriental alabaster.

Two marble cisterns.

On a marble table is a Sarcophagus found on the road to *Tivoli*, and brought from *Rome* by Lord *Buckingham*: It is a chest of marble about 3 feet long by 20 inches high; the covering to it is a mattrafs upon which lies a snake, and a human figure of very capital workmanship is reclining within the folds of it.—At one end is the following inscription:

D. M. Antonia Pacuvio filia fecit sibi et Erennio filio suo piissimo, Imperatoris Trajani Caesaris Augusti Germanici servo dispensatori Montaniano.

O. A Drawing Room,

hung with four fine pieces of Tapestry, as follow:

1. A Dutch fishery, from *Teniers*.
2. A Dutch wake, from *Teniers*.
3. A representation of a farm.
4. A landscape.

A head of *St. Peter* in Mosaic, over the chimney.

Two tables of marble of *Sienna*.

Two pier glasses.

Three busts, one over each door.

P. A Music Room,

Decorated at each end with the finest Scaiola columns, executed by Signor *Bartoli*, after the Sienna marble: the capitals are richly gilt, as are the mouldings, and the ornaments in relief throughout this room. The walls are divided into pannels, within which is a profusion of paintings in Arabesque and other subjects:—the general idea is taken from the Loggia of *Raphael* at *Rome*, but the decoration is varied with great taste in the design and execution.—The figures, the foliage, the birds, and architecture in these paintings are all finished with the greatest attention to nature, and to the harmony of colouring.

At one end is a recess decorated in the same beautiful manner, but the pilasters which support it are painted on a gold ground, in a stile perfectly new; the same ground and decoration ornament the friezes of the doors, and the pannels of the shutters. Within this niche is a statue of *Apollo* richly gilt, and placed upon a Piedestal, which contains an Organ; the niche is crowned with festoons of laurel and a lyre, all richly carved and gilt in variegated gold. The doors are divided into pannels, the ground of which is pink; the paintings within them are in Chiaro Scuro, and are all varied with the utmost taste.

The cieling is from a design of *Raphael's*, it is divided into compartments, some of which are painted in Chiaro Scuro upon pink grounds, but the principal are painted in colours: that in the centre represents the Dance of the *Hours*, the *Seasons*, and *Aurora* round the *Sun*, which forms the centre; the figure of *Night* wrapt in her mantle retires under a cloud. The two oblong
compart-

compartments represent, the one a *Bacchanal* procession, the other the revels of *Sardanapalus*.—From the centre hangs a glass lustre, and four girandoles in the corners are supported by candelabra most elegantly carved and gilt.

The design, decoration, and execution of this room is the work of Signor *Valdrè*, and does the greatest credit to his genius and his pencil.

The chimney-piece is *Roman*; the pannels are of the *Rosso Antico* with ornaments in *Or Moulu*; a girandole stands upon it. The tables are of the finest *Verde Antico*: they were executed at *Rome*:—the frames are decorated in a singular stile, being inlaid with the same marble;—the tablets, upon which the figures in *Or Moulu* are placed, are of transparent oriental alabaſter.

Q. The State Drawing-Room,

hung with orange coloured damask.

A portrait of the KING, by *Ramsſey*.

Rachael's Tent, by *Gerard Dow*, over the chimney.

Vide GENESIS, chap. xxxiv.

Hagar and Ishmael, by *Pietro de Cortona*.

<i>Rembrandt's Head</i> , when young.	} Both by <i>Rembrandt</i> .
<i>Rembrandt's Father</i> .	

The Prodigal Son, by *Guercino*.

Moses burying the Egyptian, by *Pouſſin*.

A head of *Old Dobson*, by himself.

A whole length of *St. Catherine*, by *Albert Durer*.

A ditto of *St. Barbara*, by *Albert Durer*.

Two landscapes, by *Pouſſin*.

The marriage of *Cana*, by *Bassan*.

The burial of *Christ*, by *Bassan*.

David playing on the harp, by *Lastman*.

A fine landscape, by *Teniers*.

A Knight of the Bath, by *Vandyke*.

A portrait of *Rubens's* wife, *Helena Forman*, by *Rubens*.

Two pictures of Figures and Cattle, by *Bassan*.

A landscape, by *Paul Brill*.

Holy Family, by *Rubens*.

A most capital picture of a *Venus*, by *Titian*, brought from the collection of *Gavin Hamilton*, at *Rome*.

A Picture composed and painted by *Lady Buckingham*.—The subject is taken from *Mr. H. Walpole's* CASTLE of OTRANTO, and describes the death of *Matilda* at the tomb of *Alphonso*, having been stabbed through mistake by her father *Manfred*, Sovereign of *Otranto*.

An Italian chimney-piece, in the centre of which is an antique tablet of Oriental Alabaster, representing heads of *Bacchanals*, and the emblems of the sacrifice to *Bacchus*; in the frieze are oval compartments of white marble with fauns gazing in a fountain: The pilasters are of Porphyry together with part of the entablature; the remainder is of the finest white marble.—Upon it is placed a very valuable vase of the transparent oriental alabaster.

Two fine pier-glasses, and tables under them formed from a column found in the ruins of the Temple of *Apollo*, in the Isle of *Delos*.

A magnificent lustre of glass hangs from the ceiling.

R. The State Gallery.

Two marble chimney-pieces of Sienna, &c. by Mr. Lovel.

The cieling ornamented with paintings and gilding, by *Sclater*.

Two fine marble tables of *Nero Antico*, with two large pier glasses.

The walls are adorned with curious pieces of tapestry, viz.

1. The Triumph of *Ceres*.
2. The Triumph of *Bacchus*.
3. The Triumph of *Venus*.
4. The Triumph of *Mars*.
5. The Triumph of *Diana*.

The piers adorned with trophies.

The upper parts of the chimney-pieces are adorned with gilding and carving.

1. A Goddess conducting *Learning to Truth*.
2. Representing *Mercury* conducting tragic and comic Poetry to the hill of *Parnassus*.

Four emblematical paintings in *Clare-Obscure*.

The chairs, settees, and window-curtains of blue silk damask.

Upon the tables and chimneys are some fine Bronze statues of *Hercules*, *Flora*, *Venus*, and some smaller Bronzes.

S. The State Dressing-Room,

hung with Tapestry, worked by a subscription of Lord *Cobham*, and other Officers serving under the Duke of *Marlborough*; it represents the functions of the Cavalry.

A Table of *Giallo Antico*, on it an antique vase with the dance of the twelve Hours upon it in Alto-relievo.

A chest inlaid with mother of pearl.

The chimney-piece by Mr. *Lovel*.

The chairs and window-curtains of blue damask.

A fine portrait of the late Field Marshal Viscount *Cobham*, by Sir *Godfrey Kneller*.

Over the doors two capital pictures of a Burgomaster and his wife, by *Van-horst*, and a head unknown, by *Cornelius Jansen*.

T. The State Bed-Chamber.

The bed and cieling, by Signor *Borra*.—The chairs, window-curtains, and hangings of crimson damask.—The pillars of the Corinthian order, the whole finely carved and gilt.

A *Madonna* from the School of *Rubens*.

A whole length of the QUEEN, over the chimney.

A very curious chimney-piece of white marble, designed by Signor *Borra*, and executed by Mr. *Lovel*.

Two *Cupids*, with branches for candles in their hands, by Mr. *Lovel*.

The cieling ornamented with the Insignia of the Garter.

A pier glass and Mosaic table under it.

Two Japan cabinets in the recesses.

V. The State Closet,

hung with Crimson damask.

Over the couch is a picture of the present King of *Denmark*, by *Angelica*; on each side of which are *Fruits*, by *Smith of Chichester*.

A Saint *Francis*, by *Corregio*.

A battle, by *Vander Meulen*.

Offering of the Magi, by *Paul Veronese*.

A *Flemish* conversation piece, by *Georgio Metzu*.

A Boy and Woman by candle-light, by *Schalchen*.

Two portraits, of Lord Treasurer *Burleigh*, and of *Francis*, the second Earl of *Bedford*.

OPPOSITE THE COUCH.

A very valuable picture of the mistress to *Francis* the first of *France*, known by the name of *La Belle Ferroniere*, by *Leonardi da Vinci*.

Eruption of Mount *Vesuvius*, by the Chevalier *Voltaire*.

Two portraits, of *Edward VI*, and *Queen Mary*.

A *Flemish* farm yard, by *Mieris*.

Holy Family, *St. James*, and *St. Catherine*, by *Tintoretto*.

Inside of a Church, by *Van Nief*.

Cattle and figures, by *Berghem*.

Flemish view, by *G. Bott*.

A Toilet, and two Japan cabinets.

W. The Chinese Closet,

wainscoted with Japan and other ornaments, Presents from the late Prince and Princess of *Wales*; the furniture white satin, with Indian embroidery, and painted muslin canopy.—Here is a collection of shells, spars, birds, fillagree, and other curiosities, together with a great quantity of the most valuable China.

A Passage,

ornamented with Marble Busts.

A Grand Stair-Cafe,

adorned with paintings of the four Seasons.

The cieling represents the rising sun, *Phæbus* in his Car.

The length of the line through the House 450 feet, the Offices 450 feet; so the whole extent is 900 feet.

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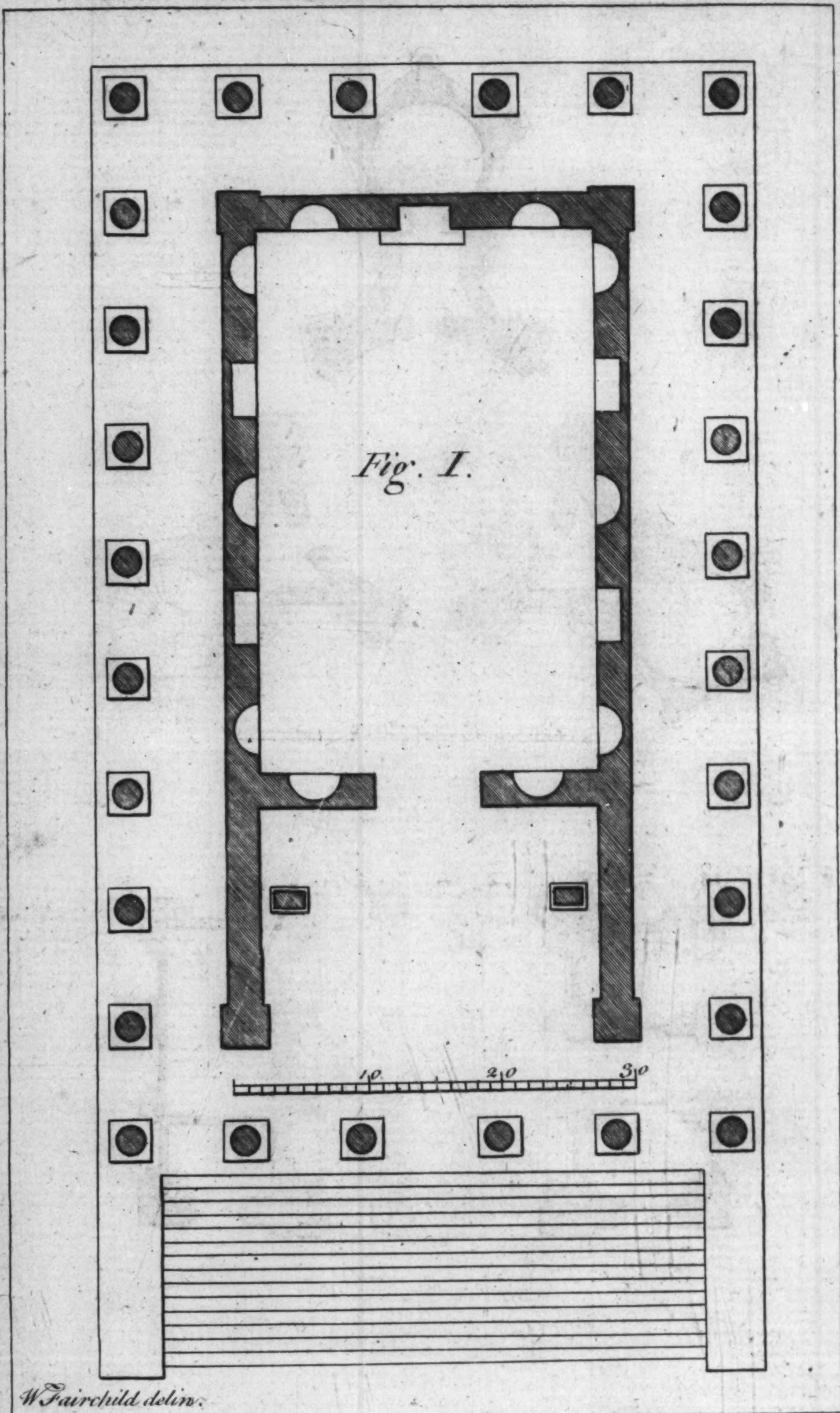
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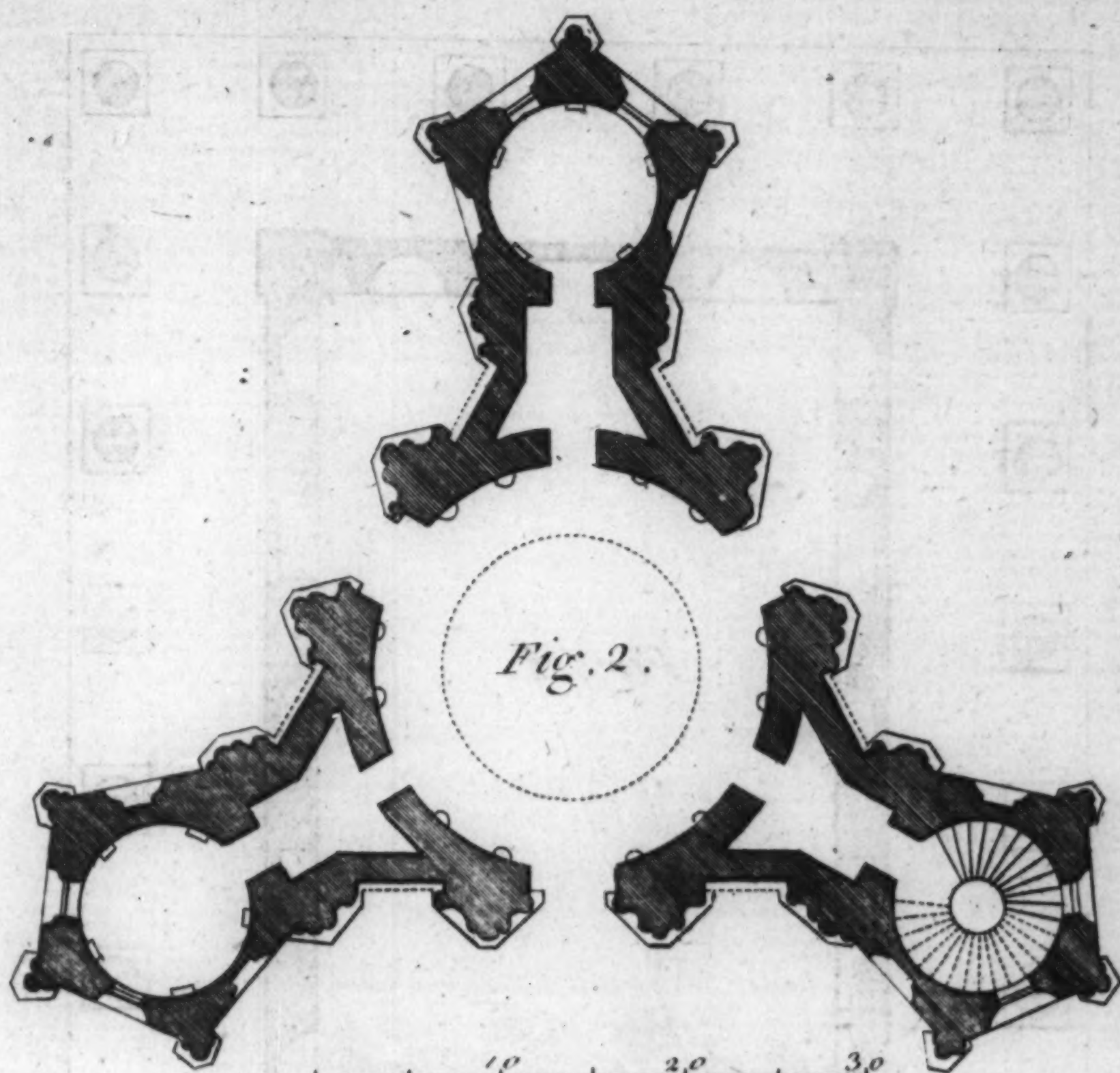
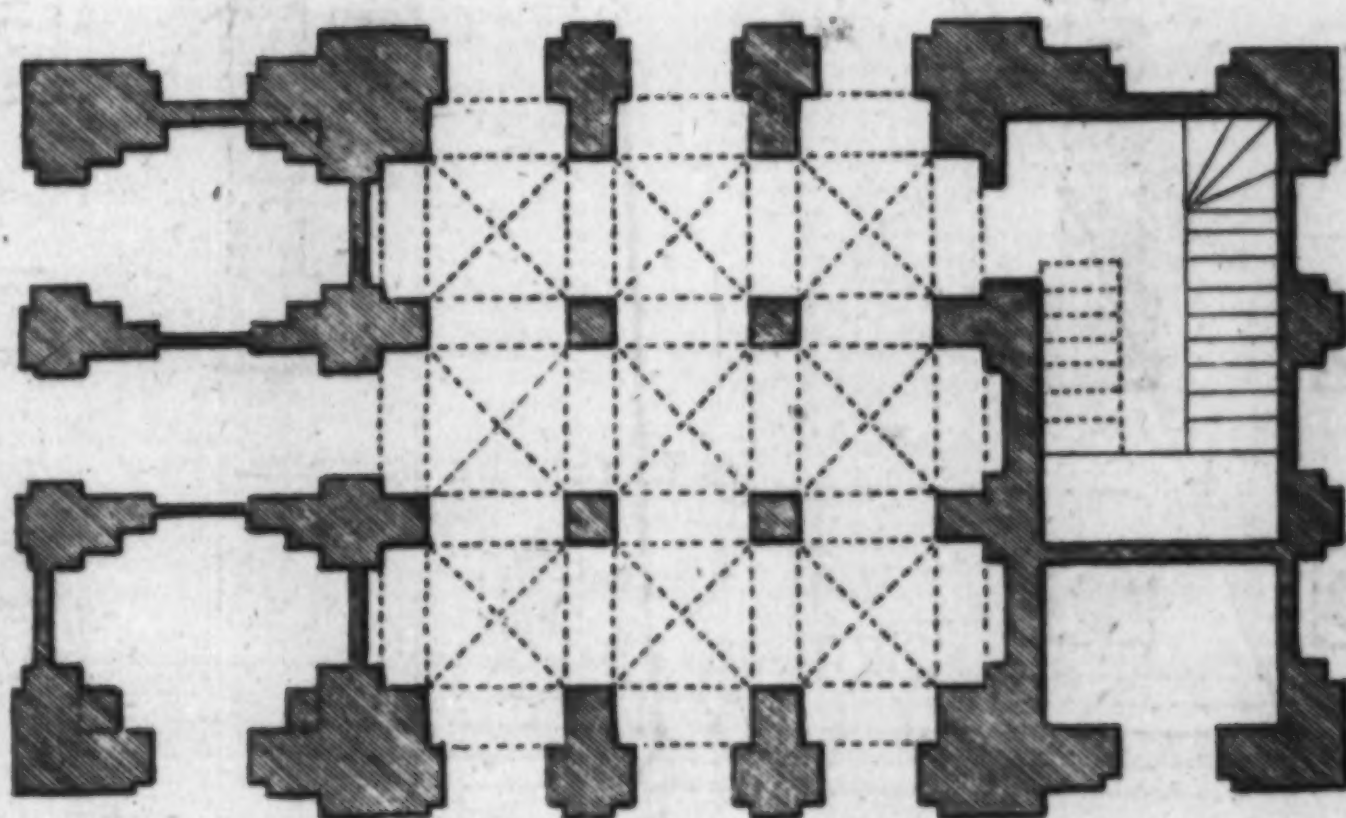
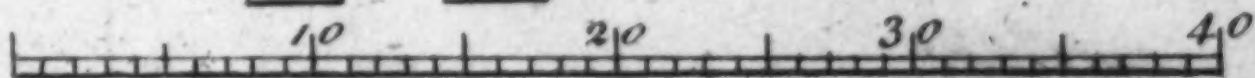
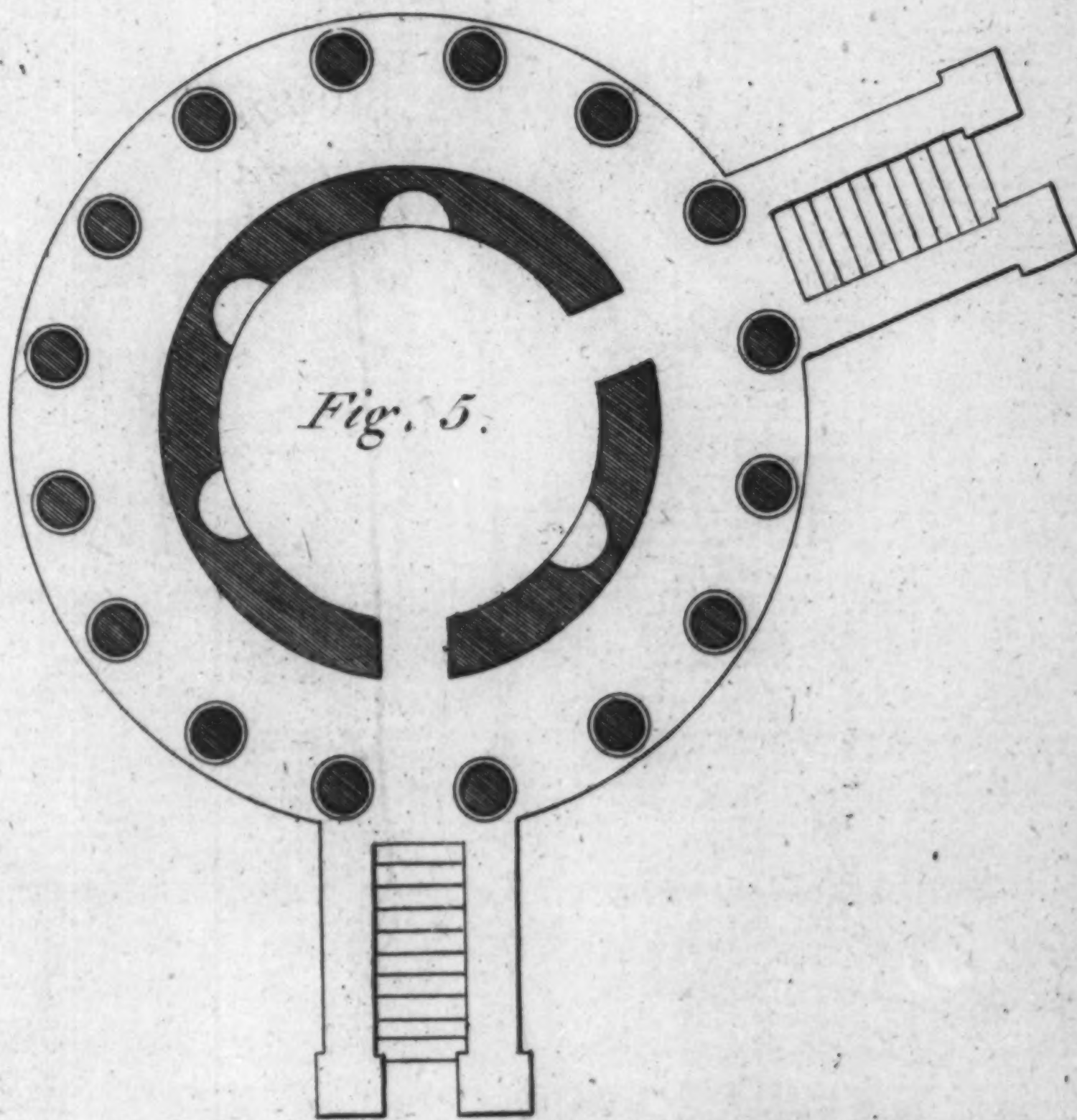
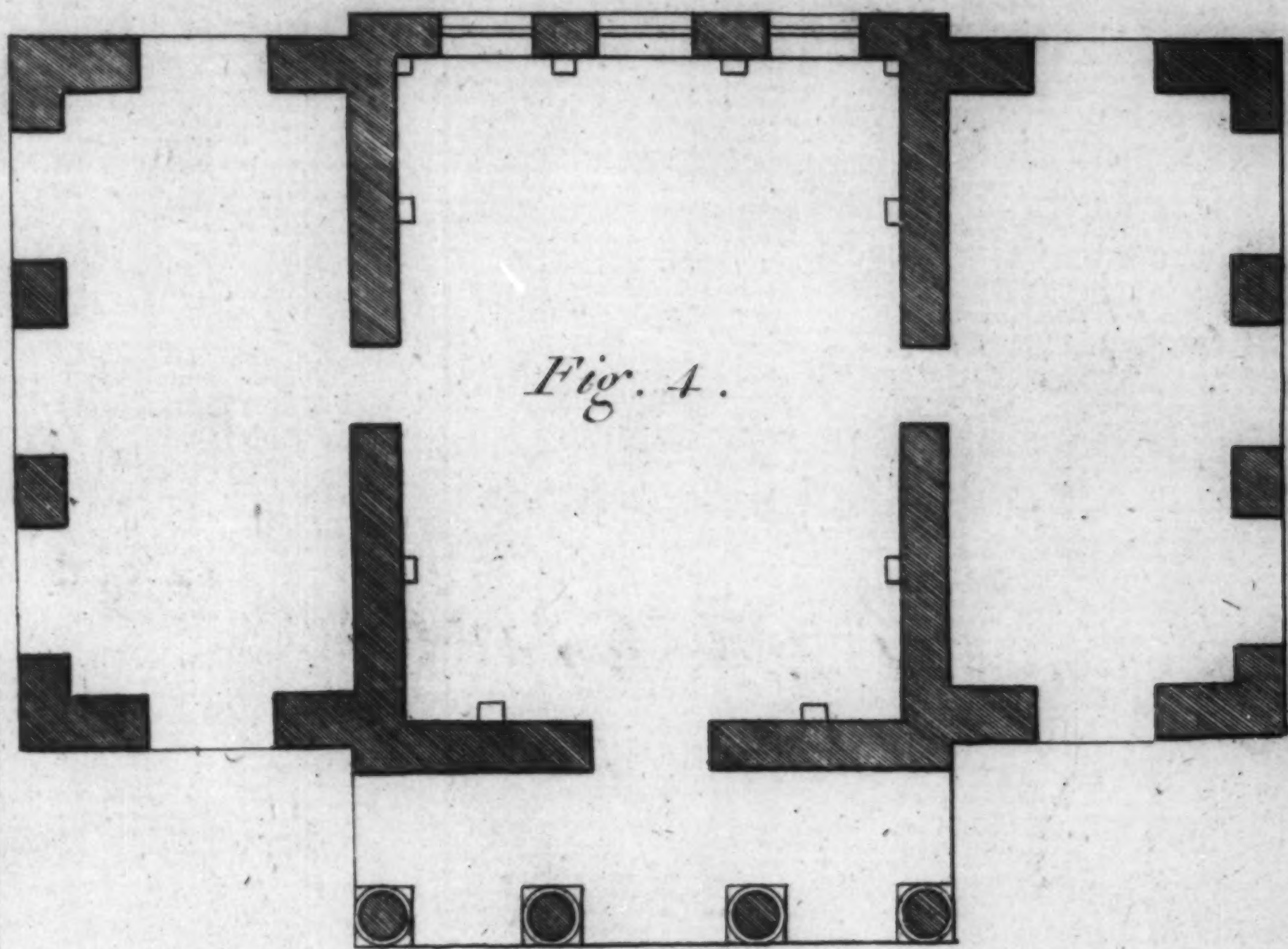


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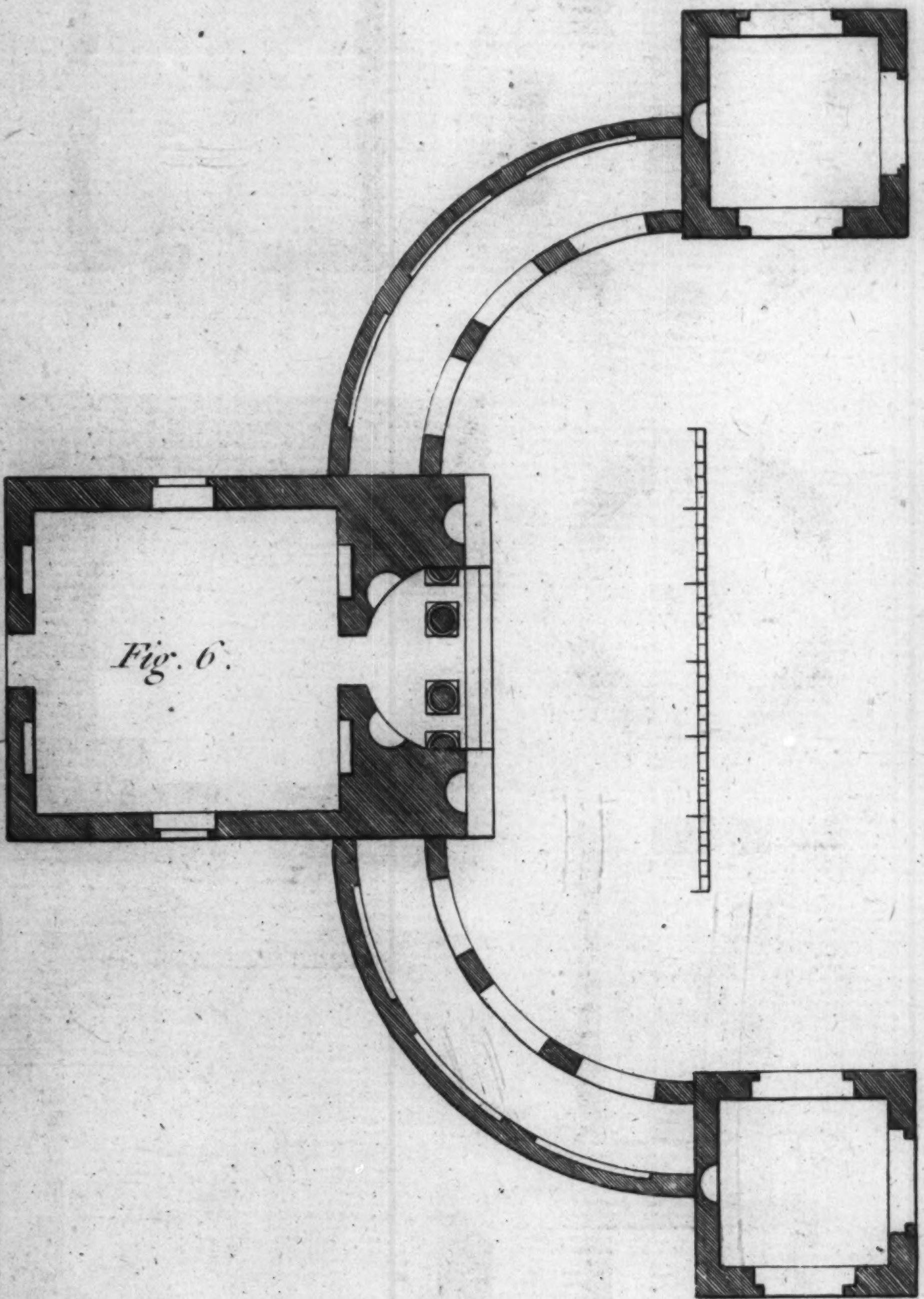


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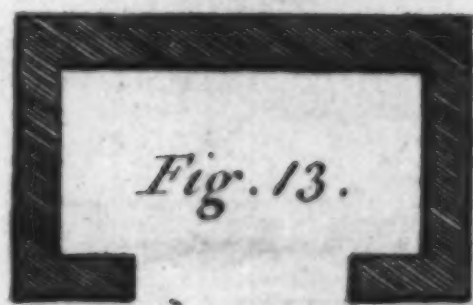
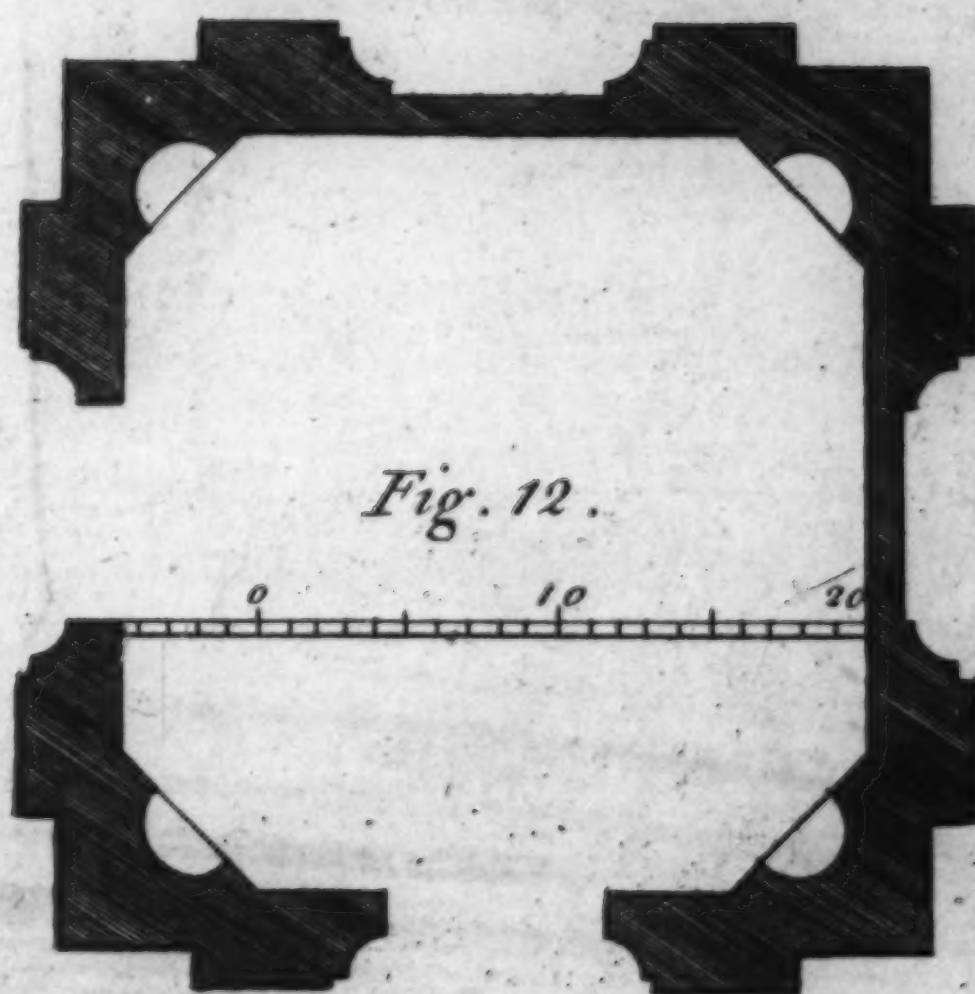
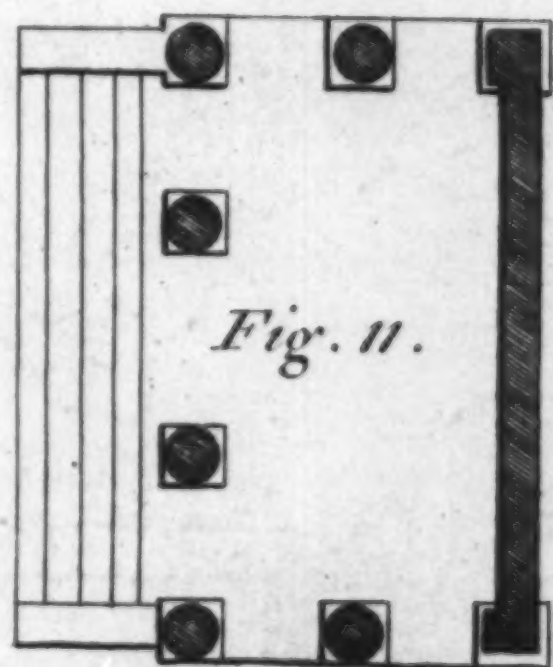
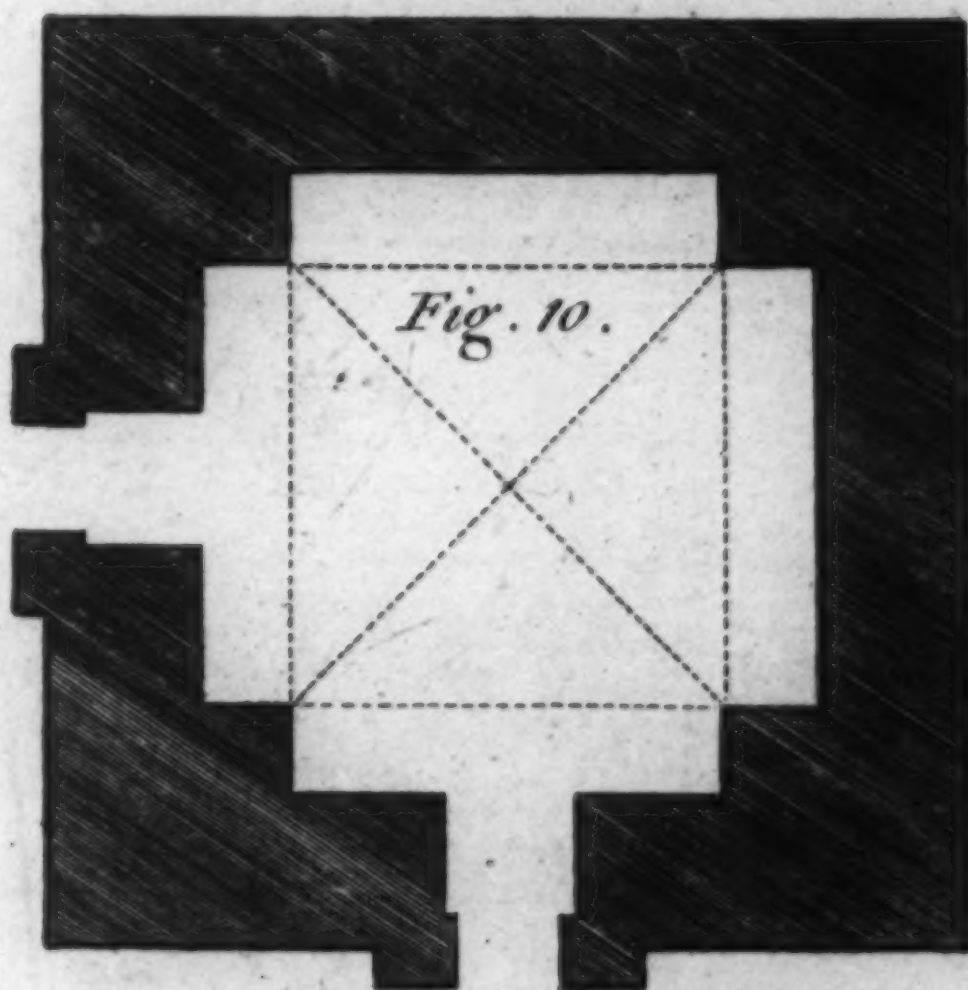
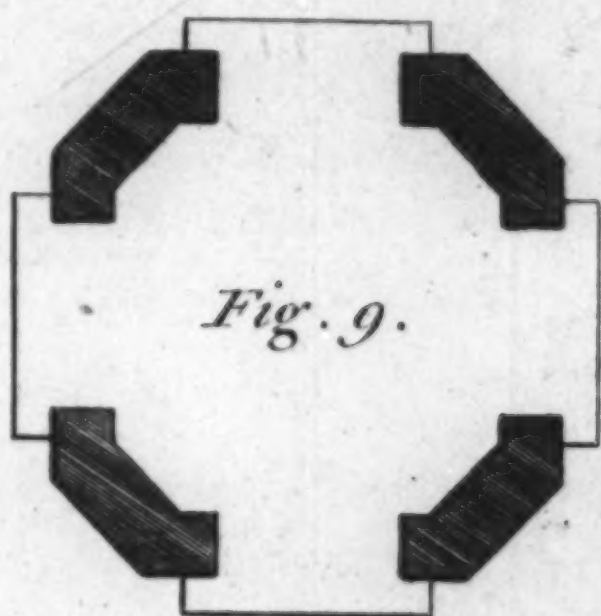
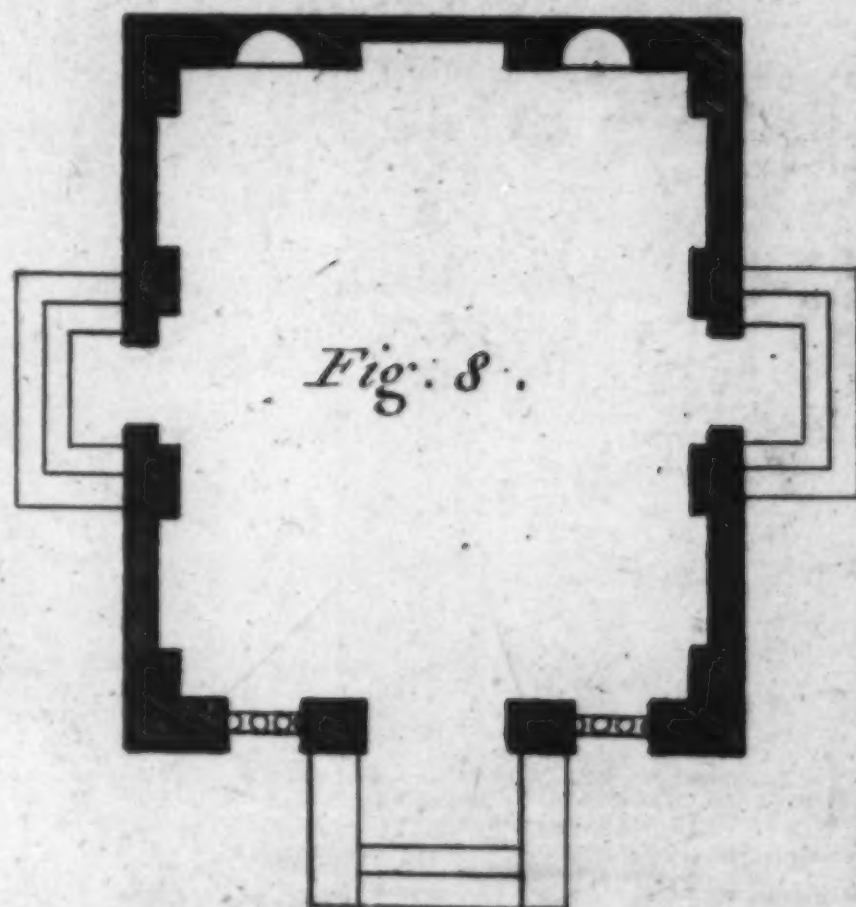
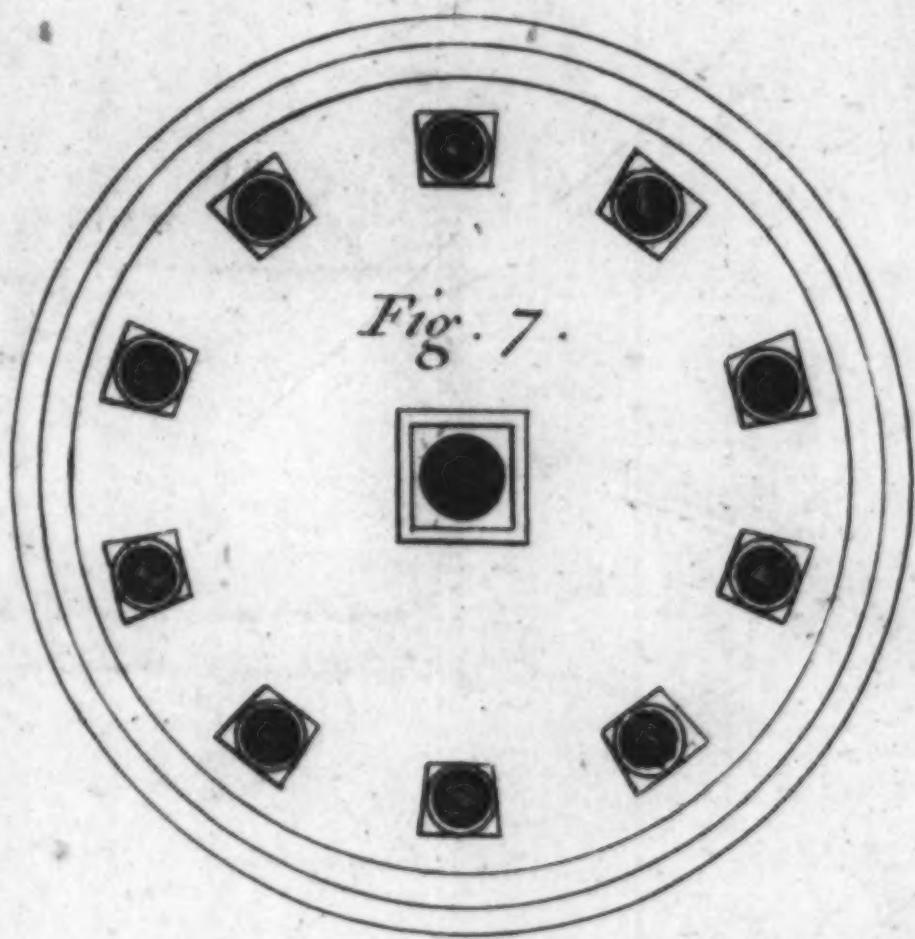




Fig. 14.

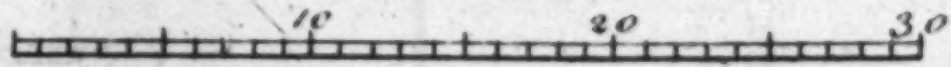


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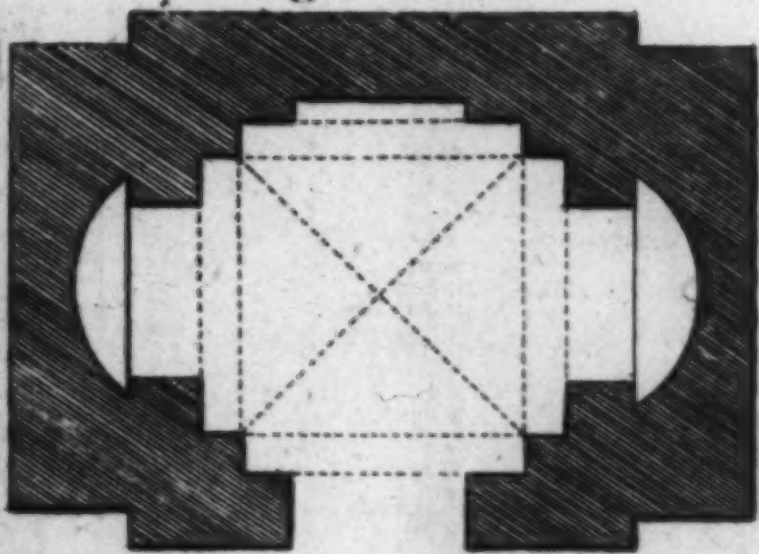


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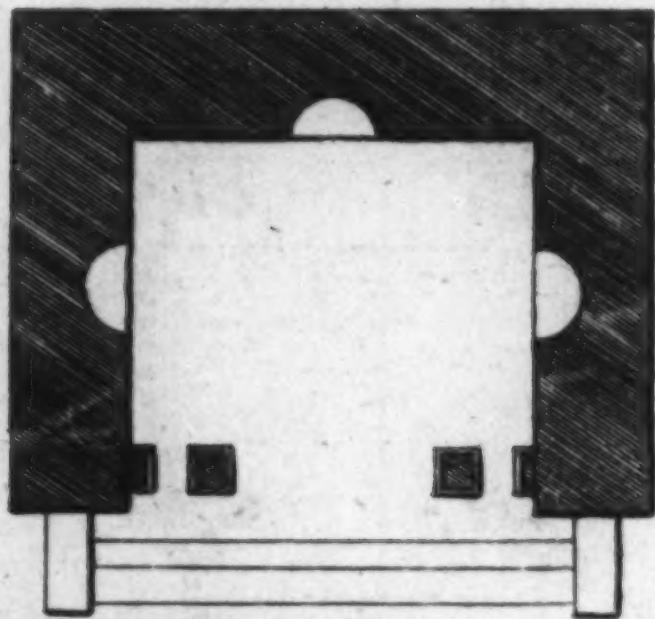


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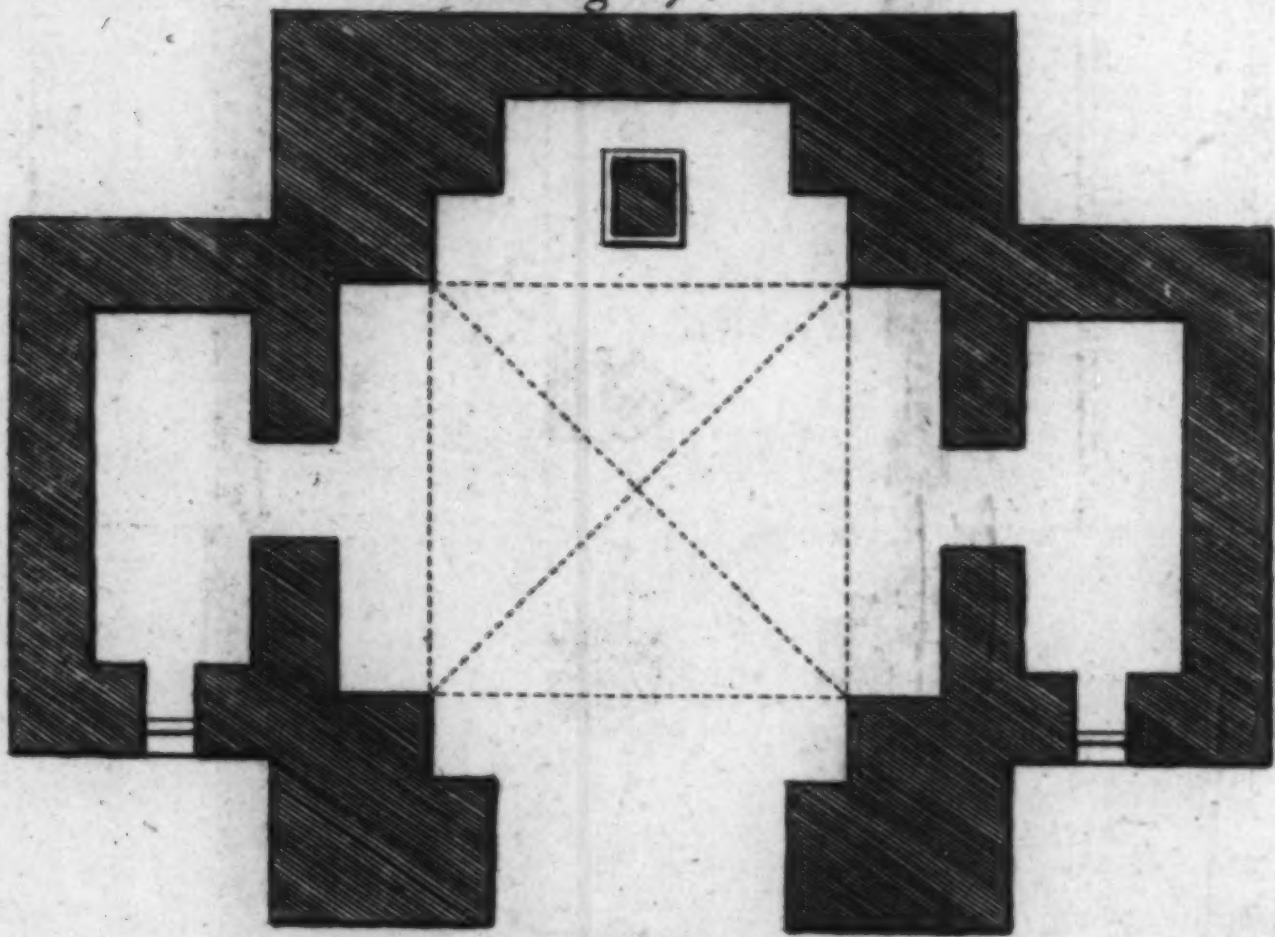
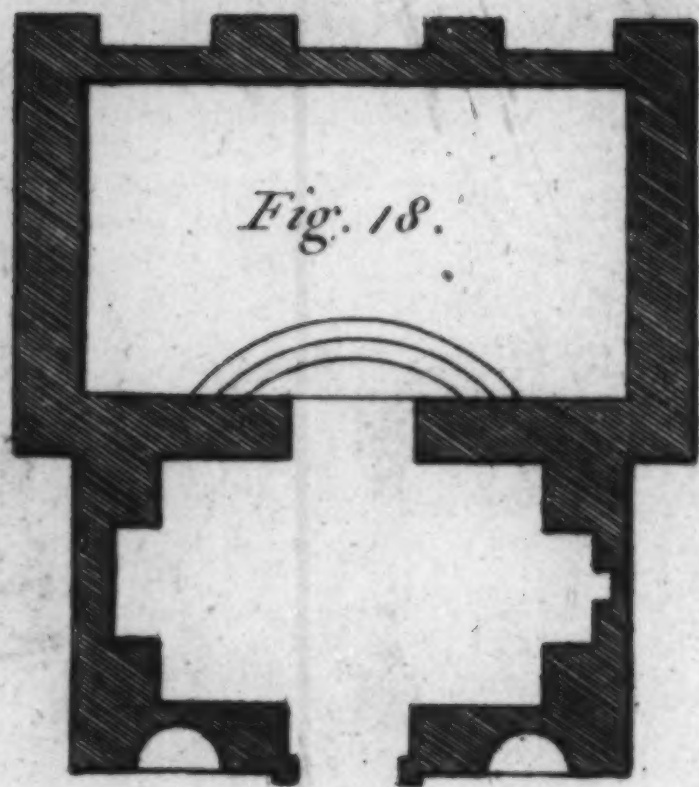
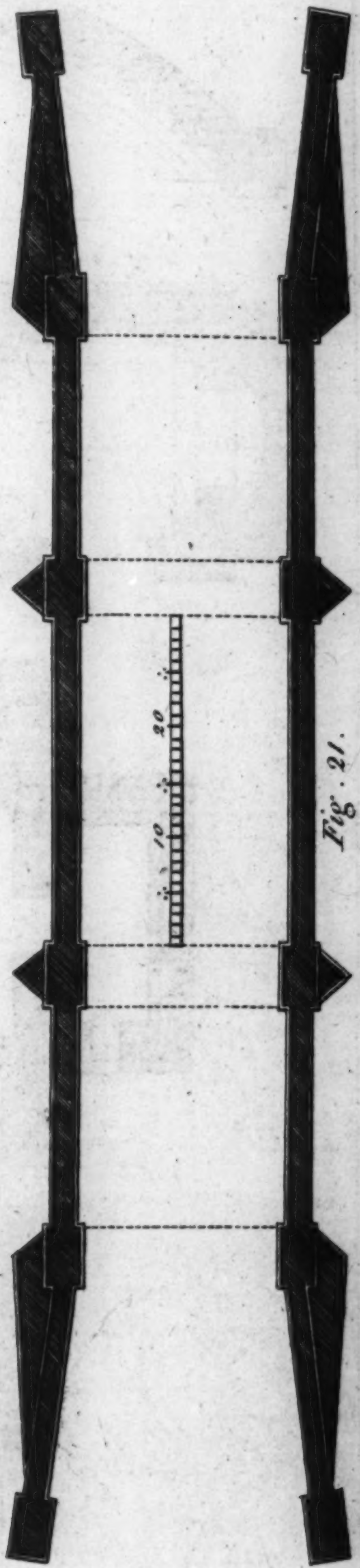
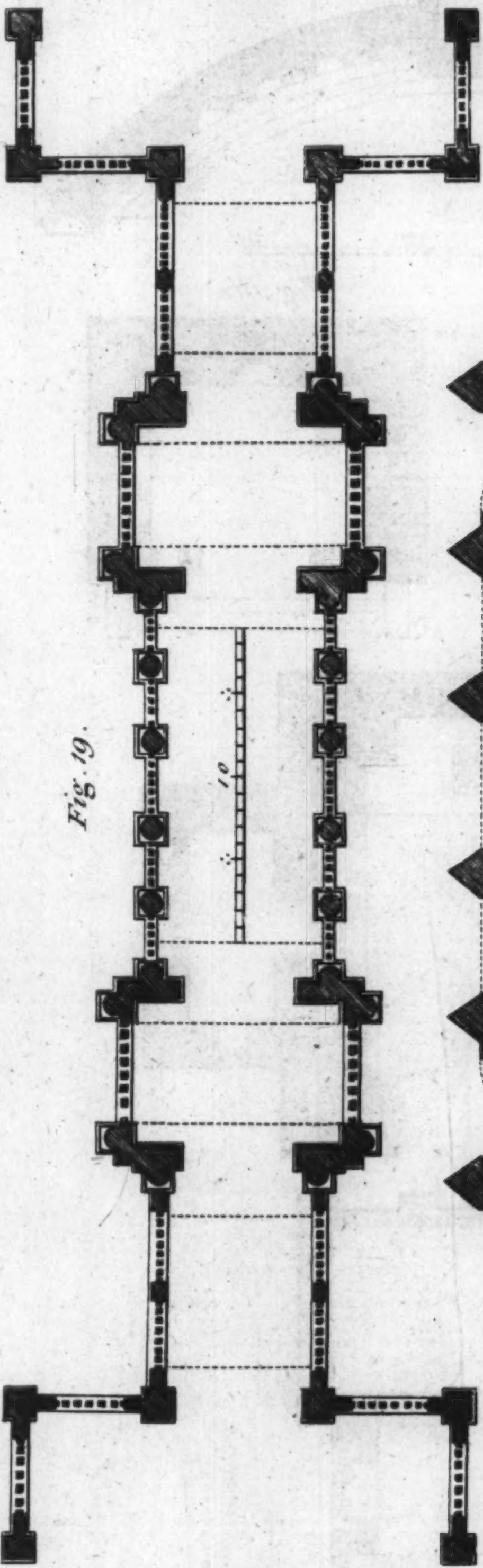


Fig. 18.





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